







Bie ich des Königs von Allgier Sleav gewesen und ihme mit Cho colat Caffe habe aufwarten mussen mich selbsten geseichnet Andreas Matthaus Molffgang.

Mathier Wolfgang tet qui Cetait eschabe de

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THE MAGNIFICENT LIBRARY OF NORMAN BOBINS: PART TWO, THE COLOURFUL WORLD

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THE MAGNIFICENT LIBRARY OF NORMAN BOBINS: PART TWO, THE COLOURFUL WORLD

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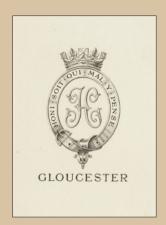
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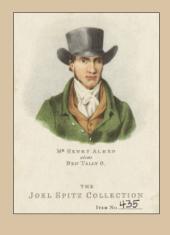
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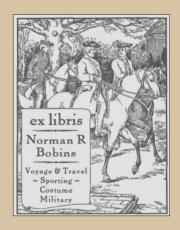














FIELD SPORTS (LOTS 1-36)

θ1

SMITH, CHARLES LORRAINE (1751-1835, ARTIST).

[The Pytchely Hunt]. London: H. Humphrey, 1791.

The Schwerdt-Duke of Gloucester fine set of Jukes' aquatints after Smith, which are, according to Siltzer, the only prints to depict the Pytchley Hunt. 'Charles Lorraine Smith ... was himself a great hunter and a friend of the famous Hugo Meynell. He was also an amateur artist and his pictures show the result of the happy combination of his hunting experience and artistic temperament' (Schwerdt). Dick Knight, the subject of the frontispiece, 'was huntsman to Lord Spencer, the Master of the Pytchely, during whose mastership there was great rivalry between the followers of the Pytchely and those of the Quorn hunts. Dick Knight's feat was the result of a wager that he would be beaten that day by one of the Quornites, and Plate 3 "Now Contract ..." shows how he got over an apparently unjumpable place, where the Quornites failed to follow him. To achieve his end he had to ride three different horses, the last one being the leader of a ploughing team' (Schwerdt). This set is the second of the two earliest states, with imprints dated 1 May 1791 (the first state imprints are dated March 1790 and (?erroneously) March 1791). Bobins III, 1195; Schwerdt III, p.89; Siltzer p.255.

Oblong folio (370 x 505mm). Early 20th-century frontispiece leaf with aquatint portrait of Dick Knight, coloured by a contemporary hand and mounted within gilt border and titled in gilt below, enclosed by side-borders of watercolour vignettes with a fox's-mask and -brush design beneath. The complete set of aquatint plates by Francis Jukes after Smith, all coloured by a contemporary hand, each c. 247 x 265mm, mounted within gilt borders (a few light spots on frontispiece, one plate with small tear). Early 20th-century red morocco gilt, covers with double gilt rules, front cover titled in gilt: 'A Distinguished Character in the "Pychely Hunt", spine gilt, gilt turn-ins, red silk endleaves with gilt fox-mask cornerpieces, gilt edges (a few light scuffs). *Provenance*: C.F.G.R. Schwerdt (bookplate; his sale, 19 June 1939, lot 824) – H.R.H. The Prince Henry, Duke of Gloucester (sold in these rooms, 26-27 January 2006, lot 598).

£5,000-8,000 US\$6,200-9,900 €5,800-9,300





VERNET, CARLE (1758-1836) AND HORACE VERNET (1789-1863).

Recueil de chevaux de tous genres... Paris, Rue St. Lazare, Chaussée d'Antin No. 42, [1794-1807].

A fine copy of this remarkable series of lithographs of horses, beautifully hand-coloured: 'infiniment rare, surtout en couleurs' (Thiébaud). A group of these plates show sportsmen hunting with guns on horseback. Horace Vernet, son of Carle Vernet, was responsible for the majority of them; Carle was particularly renowned for his images of horses. Thiebaud states that it is almost impossible today to find a complete series in colour, print dealers and amateurs having broken up the majority of copies. Bobins III, 1202; Mellon Books on the Horse 99; Schwerdt Vol. II, p.281; Thiébaud 928-929.

Oblong folio (343 x 508mm). Engraved title in English and French with hand-coloured vignette of galloping horse, and 48 lithographic plates, finely coloured by a contemporary hand, with borders engraved in English and French (the first 4 series, of a total of 5, each series comprising 12 plates, title lightly spotted and some light marginal spotting to plates). Fine late 19th-century dark green crushed morocco by Riviere and Sons, covers bordered with triple gilt rule, spine with gilt ruled raised bands, richly gilt in compartments, edges with double gilt rule, turn-ins richly gilt, all edges gilt.

£18,000-25,000

US\$23,000-32,000 €22,000-29,000

GILLRAY, JAMES (1756-1815)

Cockney Sportsmen. London: Hannah Humphrey, 12 November 1800.

Very rare complete suite of four coloured plates by Gillray, consisting of 'Sportmen shooting flying', 'Cockney-Sportsmen marking game', 'Cockney-Sportsmen re-charging' and 'Cockney-Sportsmen finding a hare'. A fine clean set. Bobins IV, 1339.

Oblong folio (297 x 398 mm), 4 hand-coloured aquatint plates (final plate with faint, insignificant crease, otherwise a fine, clean copy). ?Original blue wrappers (faintly, insignificant soiling and creasing); housed in a modern marbled-paper covered chemise and brown morocco-backed slipcase by Devauchelle.

£4,000-6,000

US\$5,100-7,600 €4,700-7,000



θ 4

GILLRAY, JAMES (1756-1815) AND BROWNLOW NORTH (1778-1829), ARTIST

[Hunting]. London: H. Humphrey, 1800.

A fine copy of this rare set of four huntingscenes with punning titles, all with the same signatures and imprint; 'This series of four sporting prints was etched by Gillray from from the designs of an amateur whose name is indicated hieroglyphically at the corner' (Schwerdt). This was the amateur artist Brownlow North whose signature includes a compass pointing north. In his online biography published by the British Museum, North - the second son of Brownlow North, bishop of Winchester (1741-1820) - is described as being an 'Amateur draughtsman of satires'. The scenes amusingly parody the popular genre of fox-hunting prints. The plates are titled: 'Hounds Finding'; 'Hounds in Full Cry; 'Hounds Throwing Off'; and, 'Coming in at the Death'. Bobins V, 1632; Grego, Gillray, p.272; BM Satires 9588-91; Schwerdt III p.70. 'Rare complete'.

Oblong folio (425 x 295). 4 hand-coloured etchings, paper watermarked 1808, (fore-edge margin of second plate slightly shorter) stitched into grey paper wrappers and housed in a modern grey paper folder with printed title label on the front cover

£2,500-3,500

US\$3,200-4,400 €3,000-4,100





FRANKLAND, ROBERT (1784-1849), ATTRIBUTED TO

[Sporting Miseries. N.p., n.d., but probably London: c. 1806.]

Extremely rare, perhaps unique suite of prints, depicting various mishaps on shooting trips. The author, title and date are taken from the cover of the book, which we have been unable to trace. The prints are captioned in pencil as follows: 1. 'Shooting miseries – All in the wrong'; 2. 'A slight shock'; 3. 'Courage cooled'; 4. 'Innocent sport'; 5. 'Queer feelings'; 6. 'Within an inch.' The attribution to Robert Frankland (1784-1849) seems correct, and this lot may be compared with Frankland's other such work, *Eight Representations of Shooting*, 1813 (see Schwerdt I, p.186 and lot 8). Bobins V, 1629.

Quarto (315 x 265mm). 6 hand-coloured aquatint plates (c.180 x 220mm), captioned in pencil and window mounted (no text present, upper caption on first plate just trimmed, one or two light scattered spots, but overall in fine condition). Modern red half morocco, lettered on upper cover and spine 'Frankland – Sporting Miseries – 1806', gilt edges (extremities lightly rubbed). *Provenance*: Harry Twyford Peters (1881-1948, American sportsman, sporting print collector and author; bookplate and gilt crest on upper cover; sold Sotheby's 30 January 1961, lot 574) – Hans Dedi (1918-2016, German businessman; bookplate).

£2,000-3,000 US\$2,600-3,800 €2,400-3,500



ORME, EDWARD (1775-1848) AND HOWITT, SAMUEL (?1765-1822)

Orme's Collection of British Field Sports. London: Edward Orme, 1807 [-1808].

'Very rare. The first and only edition of the finest and most important sporting book of the last two centuries' (Schwerdt). Tooley calls it 'a magnificent work, the most valuable English colour plate book on Sport'. The present copy contains the plates in an early state, printed on sheets watermarked 1804 to 1806 (Abbey records copies dated as late as 1819). Plates 2 and 9 with the printed overslips correcting the caption, and plate 2 with the letter 'x' added to 'cheveau' in manuscript. Abbey *Scenery* 14; Bobins II, 780; Mellon/Podeschi 86; Schwerdt II, p.53; Tooley 273.

Oblong folio (466 x 570mm). Hand-coloured aquatint title, 20 hand-coloured aquatint plates by Godby, Vivares, Craig, Clark and Merke after Howitt, and list of plates with aquatint vignette bound at end (title faintly creased, plate 10 with 50mm repaired marginal tear just into plate mark, plate 20 with 60mm repaired marginal tear just into plate mark and another very short repaired marginal tear, list of plates lightly creased and with two very short marginal tears, one just touching plate mark, occasional faint spotting mainly confined to versoes of plates). Contemporary red straight-grained half morocco, gilt morocco lettering piece to upper cover (extremities lightly rubbed). *Provenance*: evidence of bookplate removed.

£20,000-30,000

US\$26,000-38,000 €24,000-35,000



[BARENGER, JAMES (1780-1831), ARTIST, AND T. SUTHERLAND (C. 1785 - C. 1825), ENGRAVER]

[New Invented Borders for Rooms...Representing Field Sports in Great Variety. London: C. Random D. B., 1809-10].

Dynamic suite of plates presenting proposed designs for the decoration of room borders, of a sporting theme. James Barenger was the son of James Barenger (1745-1813), who exhibited a number of pictures of insects at the Royal Academy, and the nephew of William Woollett, the engraver. Barenger exhibited hunting scenes, and pictures of horses, dogs, cattle and game birds at the Royal Academy between 1807 and 1831. His patrons included the Duke of Grafton, the Marquess of Londonderry and the Earl of Derby. The present work is a series of prints depicting hunting, shooting, coursing and racing. The plates were intended as design templates for the decoration of a country house or sporting estate. Bobins III, 1176; Mellon/Snellgrove, p.43; Siltzer, p.79.

Oblong folio, (188 x 470mm). 28 hand-coloured aquatint plates, with aquatint borders (gathering of plates 5 – 15 loose, spotting heaviest to margins, plates trimmed affecting the captions of plates 4 and 6, marginal tears to plate 21 and repaired tear to plate 22). Contemporary brown mottled wrappers (sometime rebacked with matching paper and roan back strip, extremities rubbed and creases to covers); housed in modern tan cloth box with burgundy morocco label lettered in gilt.

£4,000-6,000

US\$5,100-7,600 €4.700-7.000



89

FRANKLAND, ROBERT (1784-1849)

Eight Representations of Shooting. Cambridge: W.D. Jones, 1813.

Fine copy of this scarce set, the plates showing shooting mishaps. Bobins III,1179 (duplicate copy); Schwerdt I, p.186; Tooley 230.

Small oblong folio (180 x 270mm). Engraved title, 8 hand-coloured engraved plates by Woodman and Turner after Frankland (occasional faint soiling, mainly confined to the margins of one or two plates). ?Original sprig-and-lattice pattern wrappers backed in red roan, upper cover with paper label engraved: 'Shooting', gilt edges (rebacked, wrappers repaired at corners, extremities faintly rubbed); modern black cloth case. *Provenance*: Martin Mangles (engraved bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

FRANKLAND, ROBERT (1784-1849)

Eight Representations of Shooting, Engraved by Woodman and Turner. Cambridge: 1813.

'A scarce set of amusing shooting incidents. In draftsmanship and colouring they are superior to "Indispensable Accomplishments"' (Schwerdt). Fine copy of this scarce set, the plates showing shooting mishaps. OCLC locates just four copies in libraries and institutions worldwide: Art Institute of Chicago (IL, US); Harvard University Library (MA, US); Yale University Library (CT, US); Transylvania University (KY, US). This set was later re-issued c.1830 by S. Knights, Sweetings Alley, Royal Exchange. A plate from the re-issued set is in the Department of Prints and Drawings at the Victoria & Albert Museum. Bobins IV, 1179; Schwerdt I, p. 186; Tooley 230.

Quarto, (218 x 296mm). 8 hand-coloured engraved plates by Woodman and Turner after Frankland (stab holes to margins of plates, faint marginal soiling, plate 8 dog-eared and small marginal tear, not affecting image). Original printed wrappers (possibly lacking rear wrapper, re-backed with modern cloth tape, extremities rubbed, some staining); four-flap enclosure of green cloth and leather spine lettered in gilt. *Provenance*: W. Ward Jackson Esg. (ink inscription to front wrapper).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ10

ALKEN, HENRY THOMAS (1784-1851)

Sporting Discoveries or The Miseries of Hunting in a series of seven plates being hints to young sportsmen. By Ben Tally-Ho. London: S. & J. Fuller, 1816. [watermarked 1815]

First issue of a rare early Alken. The companion to *Miseries of Shooting* and the *Miseries of Driving*. It provides 'a splendid series of hunting scenes ... all fine impressions, delicately coloured' (Dixon). The Dixon copy is from a later issue with the plates dated 1 March 1817, and paper watermarked 1819. Bobins IV, 1367; Tooley 53; Schwerdt I, p.22 ('rare, well-drawn and beautifully coloured'); Siltzer, p.69 (later issue).

Oblong quarto (280 x 385mm). 7 hand-coloured etched plates. (Some mostly marginal soiling and spotting). Printed portion of the original front wrapper window-mounted in modern paper wrappers, another original front wrapper loosely inserted; modern green cloth case, the upper side with gilt morocco label.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800





A11

ALKEN, HENRY THOMAS (1785-1851)

[Sporting Discoveries or The Miseries of Shooting in a series of seven plates, being hints to young sportsmen by Ben Tally-Ho]. London: S. and J. Fuller, 1 February 1816 [but watermarks dated 1817.]

'First issue of a well drawn and finely coloured set of plates representing shooting accidents, not easily met with in perfect state' (Schwerdt). The companion piece to *Miseries of Hunting*, it was originally issued in wrappers which bore the title. The plates have the same imprint and extensive captions explaining each pitiful situation, be it forgetting the powder for the gun, or discovering your lost dog has in fact killed one of the farmer's sheep. Seemingly not in either the British Library nor the British Museum Prints and Drawings Collection. Bobins III, 748; Schwerdt I, 23; Siltzer, p.57 (mistitled 'Shooting Discoveries'); Tooley 53.

Oblong folio (260 x 355mm). 7 hand-coloured engraved plates. Early 20th-century red morocco, gilt spine and edges (spine mistitled 'Shooting Discoveries', as per Siltzer, extremities faintly rubbed).

£2,500-3,500

US\$3,100-4,300 €2,900-4,100



ALKEN, HENRY THOMAS (1785-1851)

Sporting Sketches. London: S. & J. Fuller, 1817 [-1818], [plates watermarked 1817-20].

An early work, exceptionally rare with this number of plates. The wrapper announces that 'this work will be completed in six monthly numbers, each number containing six plates.' This is one of presumably very few copies, including the Gloucester copy, containing an extra 12 plates (Spitz himself thought there might be 'at the most two'). The plates are full of activity, some containing one, others two scenes, and some up to a dozen sporting vignettes. Hunting, shooting and fishing feature most strongly among the sports, but there are also independent studies of horses and dogs. All the bibliographies call for 36 plates. Bobins IV, 1369; Mellon/Snelgrove 92; Schwerdt I, p.26; Siltzer p.69.

Oblong folio (260 x 400mm). Hand-coloured etched title and 48 hand-coloured plates (title rather dust soiled, light offsetting, spotting affecting about one third of the plates, a few margins dusty near end). Mid 20th-century red half morocco, smooth gilt spine, original parts wrapper laid down on front cover (front wrapper marginally soiled); clamshell box with matching red morocco spine, both spines with brown morocco labels. *Provenance*: Walter Hill of Chicago (pencil inscription to rear free endpaper; in 1930 sold to:) — Joel Spitz (bookplate to front pastedown, Trail Tree bookplate to rear free endpaper and interior of clamshell box; sold in these rooms, 27 May 2015, lot 175).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



ALKEN, HENRY THOMAS (1785-1851)

[Untitled fox-hunting series, comprising a set of seven plates. London: S. and J. Fuller, 1 January 1818.]

A very rare expanded early series in which the two final plates portray the convivial drinking inseparable from a good hunt. The original watercolours are in the Mellon collection. Bobins IV, 1370; Mellon/Snelgrove p.11; Schwerdt III, p. 167 and pl. 227 (omitting 'The Refreshment' and 'The Toast', and suggesting Siltzer did not see this set); Siltzer p.58.

Oblong folio (434 x 538mm). Comprising 7 hand-coloured aquatint plates by T. Sutherland after Alken: 'Drawing a Cover,' 'Gone Away,' 'Full Cry,' The Leap,' The Death,' The Refreshment' and The Toast', all window-mounted with visible sheet area approx. 332 x 418mm and with plate marks approx. 304 x 367mm, with the addition of modern letterpress title (some colour fading, light marginal staining and soiling, 'The Refreshment' with closed tears at lower margin slightly affecting image, also slightly spotted in sky area). Green half morocco by Aquarius, spine gilt lettered, gilt cover label (a few light marks on front cover). *Provenance*: Le Vivier Library (Christie's South Kensington 30 October 2012, lot 13).

£2.000-3.000

US\$2,600-3,800 €2,400-3,500

θ14

[ALKEN, HENRY THOMAS (1785-1851)]

Doing the Thing, and the Thing Done, in a Series of Sporting Plates. London: S. and J. Fuller, 1818 [watermarked 1817].

First issue of satirical prints by Henry Alken writing under his pseudonym Ben Tally-Ho,

together with a bifolium of publisher's ads loosely inserted. While contemporary advertisements record only plates 3-8 in the primary issue published on 2 March 1818, Tooley notes that plates 1 and 2 of the present set, dated 5 April 1818, were frequently bound alongside the original six. Their integrity as a set of eight prints is confirmed by the original watercolours housed in the Yale Center for British Art, where the full eight are present. Alken illustrates and captions this satirical publication, constructing the narrative as a sequence of before-and-afters in the life of a huntsman: showing, for example, in the first two plates a huntsman at the beginning of the day, and then again at the end of the afternoon, his spirits rather dampened by the day's sport. Alken's alterego Ben Tally-Ho later also appears as a character in his satirical series Scenes in the Life of Master George (see lot 65). Bobins IV, 1371; Mellon/ Snelgrove, p.11; Schwerdt I, p.13 cited under title, Doing It Somehow with 6 plates; Siltzer, p.69; Tooley 24 also calling for 6 plates.

Oblong quarto (276 x 426mm). 8 hand-coloured aquatint plates (very marginal spotting). Modern maroon half morocco gilt over marbled boards, with morocco gilt label and gilt decoration to covers, preserving original letterpress front wrapper with advertisements on verso (stab holes to wrapper and margins of plates present but without stitching).







015

VERNET, HORACE (1789-1863)

Croquis lithographiques. [Paris:], Imp. Lithog. de F. Delpech, 1818.

The Schwerdt copy of this extremely rare suite of 18 French hunting lithographs. Thiébaud, 929; Schwerdt II, 282 (one of 2 copies described).

Oblong quarto (248 x 313mm). Hand-coloured lithographic frontispiece and 17 plates (occasional light scattered spotting). Later olive cloth, gilt morocco lettering pieces to upper cover and spine (extremities faintly rubbed). *Provenance*: C.F.G.R. Schwerdt (bookplate).

£2,500-3,500

US\$3,100-4,300 €2,900-4,100



016

ALKEN, HENRY THOMAS (1785-1851)

How to qualify for a Meltonian: Addressed to All would-be Meltonians by Ben Tally-Ho. London: S. and J. Fuller, 16 July 1819 [plates watermarked J. Whatman 1817].

'One of the finest of Alken's sets, produced during the great period of the Leicestershire hunts' states Schwerdt, who considers the book 'very rare' with text and in wrappers.

Sparrow praises Alken's 'mood of high comedy free from caricature'. The descriptive text, by Alken himself, is part of the burlesque. His advice to the would-be Meltonian on taking a difficult jump is to adopt an 'extremely careless' attitude. 'However extraordinary the leap may be, never appear to think it of consequence'. Bobins IV, 1372; Mellon/Snelgrove 10; Schwerdt I, p.15; Siltzer p.58; Sparrow p.16; Tooley 29 ('the text is rare and frequently missing').

Oblong folio (337 x 430mm). 3II. letterpress, 6 hand-coloured engraved plates by and after Alken (a few tiny spots, margins a little soiled and frayed, plate 6 with several marginal tears and small stain at bottom margin). Original buff printed wrappers with title printed on front and advertisements for S. and J. Fuller's books, the majority by Alken, on back cover (rebacked but spine split, extremities worn); later grey cloth portfolio and moroccobacked case. *Provenance*: Charles C. Auchinloss (bookplate) – Le Vivier Library (sale, Christie's South Kensington, 30 October 2012, lot 17).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100

VERNET, CARLE (1758-1836)

Sujets et Composition de Chasse. [Paris: Déposé à la Bibliothèque, c. 1820].

Clean copy of a suite of prints by famed French artist Carle Vernet. Third son of the artist Joseph Vernet, Carle was born in 1758 in Bordeaux, where his father was at work on his masterpiece series of the Ports de France which had been commissioned by the marquis de Marigny for Louis XV. A precocious pupil, Carle was taught to paint by his father, but at the age of 11 entered the atelier of Nicolas-Bernard Lépicié (see the Portrait of Carle Vernet by Lépicié in the Louvre). By the age of 15, Carle had become passionate about horses and riding, and regularly attended hunts: later on in life he frequently joined in the duc d'Orléans' hunting parties. The present lot depicts the various stages of a deer hunt, with the animals of the hunt, the horses, dogs and the deer, portrayed with emotive expressions, although not all show the same enthusiasm as the huntsmen. Bobins II, 556.

Oblong folio (299 x 426mm). 24 hand-coloured lithographic plates, original blue wrappers bound in, title in manuscript (title page expertly remargined with matching paper, pencil annotation to title page). Contemporary green half morocco over marbled paper boards, gilt lettering and decoration to spine and covers (extremities faintly rubbed).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

θ18

ALKEN, HENRY THOMAS (1785-1851)

Comparative Meltonians as They are and as They were by Ben Tally-Ho. London: Thomas M'Lean, 1823 [watermarked J. Whatman 1822].

'One of Alken's most brilliantly coloured hunting sets and one which is very rarely found in its original wrapper' (Schwerdt). The large 'magnificently coloured plates' contrast those riders in steadfastly correct dress and with genuine consideration for the good of their horses, with newcomers dressed as dandies, exhibiting excessive zeal with no thought for their horses. The publication price of two guineas is given on the front wrapper. Bobins IV, 1375; Dixon 53 ('beautiful and excessively rare'); Mellon/ Snelgrove 18; Schwerdt I, p.13; Siltzer pp.59 & 71; Tooley 23 ('A very rare series, among the largest and finest of Alken's plates').

Oblong folio (320 x 500mm). Letterpress title, 6 hand-coloured aquatint plates by G. Hunt after Alken (plate 4 a little spotted in sky area, slight spotting and browning at page edges). Original pink wrappers, front cover printed with title, back cover with advertisement for books by Alken and others (spine rubbed and repaired, slight staining to back cover, both covers lined with off-white paper). Modern grey cloth portfolio and slipcase backed in red morocco. *Provenance*: Le Vivier Library (sold Christies, South Kensington, 30 October 2012, lot 40).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500







ALKEN, HENRY THOMAS (1785-1851)

The original artwork for *A Cockney's Shooting Season in Suffolk*, published as a series of 6 aquatint plates by Thomas M'Lean in 1822.

Original watercolours showing the extraordinary wealth of detail Alken could put into a small composition. The watercolours tell the narrative of Peter Pop, the son of a pawnbroker, and his friend and neighbour Sam Slop, on a five-day shooting trip in Suffolk. Only a few details were altered in their transformation into the impressively large, superbly coloured shooting plates which are an Alken favourite. Bobins IV, 1373. See the following for the aquatint suite (lot 20): Abbey *Life* 384; Dixon 43; Mellon 48; Schwerdt I, p. 12 ('pleasing book'); Siltzer p. 71; Tooley 22.

6 original watercolours (182 x 265mm), each mounted on card (293 x 388mm) and more recently window-mounted, each card inscribed 'Henry Alken fecit' in pencil and with captions in pencil above and below, conforming to the captions used for the plates (occasional faint spotting mainly confined to card mounts). Preserved in brown buckram clamshell box, spine with morocco gilt title label. *Provenance*: Joel Spitz (1888-1963; bookplate; sold in these rooms 27 May 2015, lot 160).

£10,000-15,000

US\$13,000-19,000 €12,000-17,000 FIRST VIEW OF A WOODCOCK.



Mark that thing there, with the long Bill !

θ**20**

ALKEN, HENRY THOMAS (1785-1851)

A Cockney's Shooting Season in Suffolk. London: Thomas M'Lean, 1822.

Rarely found in original state' (Dixon). This complete suite of prints is offered in its original wrappers alongside its seldom seen accompanying letterpress. Schwerdt notes that the rarity of the suite is in part due to the fact that the plates were often removed from the publication and framed. The wrappers record the original publication cost of one guinea for these finely coloured plates showing the two Londoners, Peter Pop and Sam Slop, filling the rural solitude with ill-aimed blasts from their guns. Abbey Life 384; Bobins II, 754; Dixon 43; Mellon/Snelgrove p. 21; Schwerdt I, pp.12-13; Siltzer, p.71; Tooley 22; Van Devanter 16.

Small folio (375 x 270mm). 7 leaves of letterpress, 6 hand-coloured etchings (light marginal finger soiling and spotting, the plates themselves clean). Original brown printed wrappers, upper wrapper with title, lower wrapper with publisher's ads (wrapper sometime later strengthened with brown paper back-strip, joint heavily split at head and foot of spine, extremities rubbed with some surface loss to rear wrapper, stab holes to margins of wrappers and plates present, with some plates loose from stitching); housed in modern green cloth folder with paper label to upper cover. *Provenance*: Moncure Biddle (armorial bookplate) — Schwerdt (bookplate) — evidence of inscription on wrappers (erased).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



ALKEN, SAMUEL (1756-1815)

Delineations of British Field Sports together with the Various Methods of Poaching. London: J. Hudson, 1822 [watermarked 1821].

First issue that 'ranks as one of the rarest sporting books of the period.' (Schwerdt). Presenting 24 lithographs, accompanied by textual descriptions of each scene, Alken creates beautifully hand-coloured compositions of the British countryside, including three moonlit night scenes. *Delineations* is the only published work by the artist and was first issued in six monthly parts in wrappers (no copy known). Following this initial run a book was issued in two states: uncoloured on drab paper, a copy of this form housed in Mellon Collection; or the more luxurious issue with coloured lithographs on white paper, as seen here. Schwerdt notes that the vigorous style of these plates made them eminently suitable for framing, and accounts in part for their rarity; stating 'twenty years searching has not enabled us to make up a complete set'. Bobins IV, 1390; Mellon/Podeschi 115; Schwerdt I, pp.27-8; Siltzer, p.75.

Oblong folio (286 x 456mm). 24 lithographic plates, coloured by a contemporary hand (pencil annotation to title page, plate 1 faintly creased, minor tear to plate 22, scattered spotting). Modern red half morocco, the spine divided into six compartments by single fillets, lettered and decorated with flower-spray tools in gilt (boards with light scattered spotting, extremities lightly rubbed). *Provenance*: John Croft Deverell (bookplate) — C.F.G.R. Schwerdt (bookplate; his sale, Sotheby's, May 22, 1939, lot 69, to;) — R. Gee (bookseller's invoice loosely inserted, made out to;) — Hugh Auchincloss.

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

ALKEN, HENRY THOMAS (1784-1851)

Hunting, or Six Hour's Sport, by Three Real Good Ones, From the East End, And Without Seeing a Hound. London: Thomas M'Lean, 1823.

A rare set of plates, well drawn and coloured,

representing Cockney Londoners in various amusing sporting difficulties. The work was issued without text, and in original buff wrappers, with title. No copy in BM. Bobins II, 756; Schwerdt I, p.16, illustration of Plate 3 facing p.16; Tooley 32.

Oblong folio (266 x 410mm). Letterpress title and six contemporary hand-coloured plates, highlighted with gum arabic (minor spotting in places). Contemporary maroon half morocco, title label gilt on upper cover. *Provenance*: RN Moore Stevens (bookplate) — Baron Nathan of Churt (1889-1963; bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ23

ALKEN, HENRY THOMAS (1785-1851)

Shooting, or One Day's Sport or Three Real Good One's. However Ignorant of Sporting Rules. London: Thomas M'Lean, 1823.

Fine hand-coloured plates narrating the adventures of three cockneys, or 'Corinthians,' at large with guns and dogs in the deeply rural countryside. In plate one, a guard dog is seen being released from its customary chain, while a musket is rested in the legs of a squatting poodle, and a diminutive mongrel pants in expectation. Men and dogs react over-excitedly to the sight of a running hare, and having next targeted a tame herd of geese they become involved in a broil with local villagers or 'Johnny Raws'. Remuneration is exacted for the dead geese and a featherless chicken, but since it is spent on toasts in the local pub everyone's day ends happily. Bobins II, 757; Mellon/Snelgrove 49; Schwerdt I, p.21 & pl.13: 'a rare and amusing set, in fine colouring'; Siltzer p.71; Tooley 49.

Oblong folio (251 x 360mm). 6 aquatint plates, coloured by a contemporary hand, each with the short title 'One Day's Sport of Three Real Good Ones' at the upper margin and a caption at lower (without the letterpress title and 7pp. of text, evidence of plates removed from backing with some associated light browning mainly confined to versoes and minor expert paper repairs). Modern green half morocco. *Provenance*: Thomas Molyneux (ink inscriptions dated 9 January 1826 on verso of plates).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800





[FRANKLAND, ROBERT (1784-1849)]

[Delights of Fishing. London: Thomas M'Lean, 1823-1825, plates watermarked 1827]

Charming suite of prints depicting the unforgiving pursuit of fishing. The suite of plates' slapstick humour is given a gentlemanly air through the use of quotations from Virgil. This is probably the second issue, the first issue bearing the imprint of C. Turner. Late plate watermarked J. Whatman 1827. Bobins II, 360; Siltzer, p.122.

Oblong quarto (253 x 325mm). 6 aquatint plates by Charles Turner after Frankland, coloured by a contemporary hand. Red half morocco gilt over red cloth boards by Sauty of Donnelly's, black morocco label lettered in gilt to upper board, spine with raised bands and repeated fleurons, contained in a red cloth slipcase. *Provenance*: Joel Spitz (bookplate and stamp on final leaf; bought from Hart, New York, 133; sold in these rooms, 27 May 2015, lot 167 to;) —the collection of Arnold Johnson.

£2.500-3.500

US\$3,200-4,500 €3,000-4,100



θ**25**

ALKEN, HENRY THOMAS (1785-1851)

A Few Ideas; Being Hints to All Would-Be Meltonians. London: Thomas M'Lean, [1826].

Rare clean copy in original wrappers, enlarged second issue with plates dated 1826. Alken presents expressive scenes of both comic and tragic disaster on the hunting field. The wrappers are original to the first issue, in which only 6 plates were issued, but this present copy includes an additional 6 plates that were supplementary to the reissue in 1826. The adapted Shakespearean motto on the cover warns 'All is not gold that glitters; neither does keeping horses at Melton, and mounting the scarlet, make the real Meltonian.' Bobins III, 1173; Mellon/Snellgrove 24 (first issue of six plates); Schwerdt I, p.13; Siltzer p.72 (first issue of six plates); Tooley 26.

Folio (365 x 267mm). 12 aquatint plates, coloured by a contemporary hand (bound out of order, very light marginal finger-soiling). Bound using the original printed wrappers of the first issue dating 1825, front cover with printed title, motto, imprint and Etruscan border (repaired, with modern tissue guards, upper wrapper chipped and stained at edges, lower cover slightly stained); housed in modern dark grey clamshell box, with red label to spine, longitudinally lettered in gilt.

£1,000-1,500

US\$1,300-1,900 €1,200-1,800

ALKEN, HENRY THOMAS (1784-1851)

Ideas, Accidental and Incidental to Hunting, and other sports; caught in Leicestershire, &c. London: Thomas M'Lean, [1826-1830].

Extremely rare first edition, richly hand-coloured, the first issue; part of the stock was destroyed by fire and the plates to this work were re-issued in oblong folio. There was a further reprint made in 1900. Alken plays with the word 'Idea' to create various amusing scenes from the mishaps that occur when hunting. Bobins II, 760; Tooley 36.

Folio (358 x 268mm). Letterpress title and 42 aquatint plates, coloured by a contemporary hand and highlighted with gum arabic, one watermarked 1828, all marked 'Hy. Alken del.t' and with M'Lean imprint, original publishers paper price label on front pastedown '£4.10s half bound', 'R Akermann Regents Street' label below (light spotting to plate margins, small holes to margins of one plate with surface abrasions, just touching plate, very occasional marginal dust-soiling). Contemporary half green morocco over cloth, with red morocco gilt lettered title label on upper cover, spine gilt in compartments, gilt edges (extremities rubbed, covers a little scuffed).

£2.000-3.000

US\$2,600-3,800 €2,400-3,500



*27

ALKEN, HENRY THOMAS (1785-1851)

Panorama of a Fox Hunt. London: R. Ackermann, 1828.

A good example of this rare panorama in original cylindrical binding. The full title reads: 'H. Alken's Panorama of a Fox Hunt shewing a large scope of the Leicestershire, Rutlandshire and Lincolnshire counties: with all sorts of riders, good, bad, and indifferent'. Although the death is shown on the cover, in the panorama itself the fox is running far ahead of the hounds. The huntsmen are widely stretched, many not managing to start, others crowded behind a farm gate, and some of those further ahead suffering from falls and spills. Bobins IV, 1298; Mellon/Snelgrove p.16 (example on a cylinder); Siltzer p.61.

Etched continuous strip panorama (97×2226 mm), coloured by a contemporary hand and with engraved title, on six sheets of wove paper, joined (large tear to title, occasional repaired marginal tears, light soiling to edges). Original wooden cylinder with mounted hand-coloured soft-ground varnished etching (base of cylinder sometime replaced, varnish rubbed with some loss). Housed in modern brown box, lettered in gilt.





[ALKEN, HENRY THOMAS (1785-1851)]

[Collection of seven drawings by Henry Alken, 1815-1830. London: c. 1815-1830.]

Original pencil drawings by Alken depicting hunting and satirical scenes. The first two drawings have Alken's original annotations in pencil to the verso, which gives the planned title and caption for the sketches. The set includes such comical depictions as a man punching a badger and a horse and his rider crashing through a window, all beautifully executed in Alken's signature delicate linework.

Oblong folio (339 x 445mm). Later printed title, 7 drawings in pencil, some captioned in ink and pencil, all window-mounted (tiny chip to plate 4 affecting a couple of letters of ink caption, plates 5 and 6 slightly rubbed and abraded in bottom corner, spotting to plate 7). Modern half red morocco over green cloth, covers and spine decorated in gilt, red morocco label to upper cover, lettered and decoratively bordered in gilt.

£1,000-1,500

US\$1,300-1,900 €1,200-1,800



θ29

[ALKEN, HENRY THOMAS (1785-1851)]

[Six Drawings of Sporting Notions by Henry Alken. London: 1815-1830.]

An interesting collection of pencil drawings in which Alken (as usual) explores the comical and so often dangerous element of hunting and the follies and foibles of country life. These sketches are preliminary drawings for Alken's famous Sporting Notions series first published by Thomas M'Lean of London in 1831 and display the artist's signature talent for delicate linework and his ability to present comedic narratives within a singular composition.

Oblong folio (340 x 460mm). Later printed title, 6 pencil drawings, all window-mounted, plate one with ink annotation to verso (very light spotting, and marginal staining). Modern half red morocco over green cloth, covers and spine decorated in gilt, red morocco label to upper cover, lettered and decoratively bordered in gilt. *Provenance*: HRH The Prince Henry, Duke of Gloucester KG, KT, KP (bookplate; sold Christie's, South Kensington, 30 October 2012, lot 622).

£1,000-1,500

US\$1,300-1,900 €1,200-1,800



ALKEN, HENRY THOMAS (1784-1851)

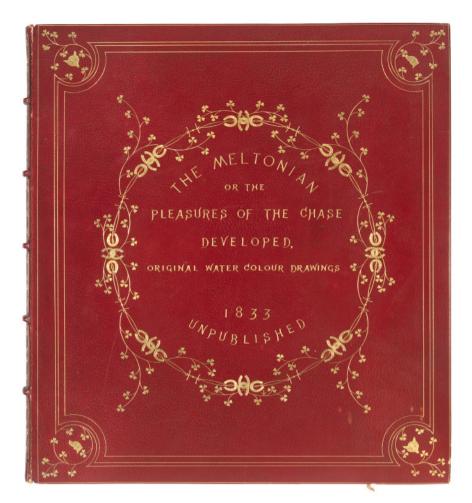
You Shall See My Stud. Alken has made me drawings of them, all illustrative of their particular excellencies. London: R. Ackermann, 1831. [Title watermarked Whatman 1832].

An uncommon Alken work in original wraps with plates uncut. Although many of Alken's horses were 'will nots', likely to smash through fences or refuse jumps, this series shows horses and riders working in unison and timing their movements perfectly. As one of the couplets on the title-page states, this is how 'the thing should be done,/As if the Horse and Man were all one – .' The title then goes on to list the horses in the order they appear on the plates and to praise their different abilities. Whether these were actual horses which Alken rode, or whether the stud was the product of his imagination, is difficult to know. Bobins IV, 1382; Siltzer p.62 (under the title 'Difficulties') noting the work was reissued in 1836.

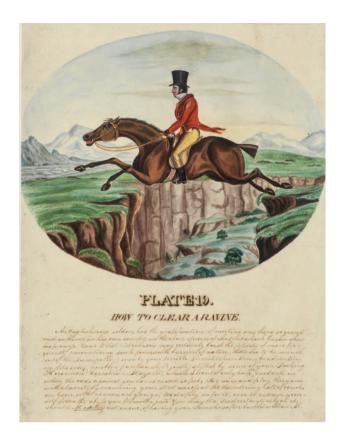
Oblong folio (280 x 384mm). Engraved title and 6 etched plates, coloured by a contemporary hand and with deckle edges. Original buff printed wrappers, front wrapper with date, title and imprint, price in manuscript, back wrapper with publisher's advertisements; mid-20th-century light brown quarter morocco slipcase and chemise. *Provenance*: Joel Spitz (bookplate; purchased at Parke Bernet, 1953; sold in these rooms 27 May 2015, lot 116).

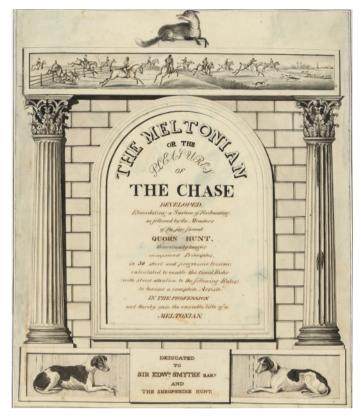
£5,000-8,000

US\$6,300-10,000 €5,900-9,300









[RAWLINS, T.J. (FL. 1833)]

The Meltonian: or, the pleasures of the chase developed. Elucidating a modern system of fox-hunting, as followed up in that Prince of Hunting Establishments...composing the Quorn Hunt... by The Author of The Deccanite, or Hog-Hunter of India &c &c. Dedicated to Sir Edward Joseph Smythe, Baronet and the Shropshire Hunt. MDCCCXXXIII. Trinchinopoly: 1833.

The Schwerdt-Gloucester copy of a magnificent and elaborate album of hunting watercolours made for Sir Edward Smythe, and attributed to Rawlins. Although Schwerdt in his catalogue describes this series as unique, another example from the collection of Captain F. Parr was sold at Sothebys on 19 July 1928 for £2,800 to Sawyers. That example, while being slightly grander in its embellishment, had a number of the watercolours signed or initialled by Rawlins. The 30 lessons include *How to go to cover.. to shew off... to ascend a hill... to clear a ravine... to turn a somerset*, each an amusing tale of a hunters progress. Of Rawlins, little is known although the dedication mentions 'though once a foxhunter myself, when no very distant neighbour of yours [Smythe], yet I have since emigrated to the East'. Whether there was any intent to have this work published is uncertain, but we do know that Rawlins is associated with Alken's work on Nimrod's *Mytton* and contributed 15 plates to Rawstorne's *Gamonia*. In this work he has proved himself an extremely competent artist. The watercolours were probably assembled and mounted in this album by Schwerdt. Bobins III, 1187; Schwerdt II, pp.344-346.

Folio (440 x 405mm). Manuscript on paper, 34 leaves, comprising portrait frontispiece titled the 'Real Meltonian', additional ornamental title with architectural border incorporating scenes of dogs, a fox and a hunt, title-page, dedicatory letter to Sir Edward signed 'Junglicus', and 30 oval watercolours depicting 'lessons' of hunting, each watercolour with title and full explanation below, all the leaves mounted on larger sheets of Whatman paper. 20th-century red morocco gilt, by Morrell, ruled and tooled in gilt with fox and hound cornerpieces, upper cover titled 'The Meltonian or the Pleasures of the Chase developed Original water colour drawings. 1833 Unpublished', gilt inner dentelles fox and horseshoe cornerpieces, gilt edges (extremities lightly rubbed). *Provenance*: Rt. Hon. The Earl of Carrington (sale Christies 1896 sold for \pm 50) – Sir William Bass (bookplate; sale Sotheby's 1913, purchased by:) – C.F.G.R. Schwerdt (bookplate; his sale, 14 March 1946, lot 2243) – H.R.H. The Duke of Gloucester (1900-1974; bookplate; sold in these rooms 26-27 January 2006, lot 708).

£30,000-50,000 U\$\$38,000-63,000 €36,000-58,000



A32

[HODGES, WALTER PARRY (1760-1845), ARTIST AND HENRY THOMAS ALKEN (1785-1851), ENGRAVER]

[Beaufort Hunt, A Series of Eight Plate of Fox Hunting. London: Thomas M'Lean, 1833-4, plates watermarked 1832-1834.]

Full and crisp set of this great series. Published as a set of eight in 1833 with the ninth issued a year later, the *Beaufort Hunt* was a work of collaboration between Alken as a professional artist and Hodges as a Dorset amateur. It was eulogized on publication, and has always been regarded as one of the period's finest series of fox-hunting prints. As noted by Snelgrove, both the Melon and Schwerdt copy all carry the same etched signatures and markings, as such, it is likely that this large suite was only published in a deluxe or 'proof' edition. Bobins II, 779; Melon/Snelgrove pp.146-8; Schwerdt I, p.244 & IV, p.136; Siltzer p.158; Tooley 265: 'extremely rare'; Wilder p.129, plate 52.

Large oblong folio (531 x 731mm). 9 aquatint etchings, with 1 lithograph cut out from original title-page and window-mounted onto first leaf, all coloured by a contemporary hand (lacking complete title-page and dedication leaf, tiny marginal repaired tear to plates 1 and 3, chip to corner of plates 3 and 4, tiny repaired hole to plate 6 and repaired 550mm tear to supplementary plate, not affecting image, overall plates impressively clean). Modern red cloth covered folder, with gilt titled paper label; small red folder affixed to inside cover housing the original 11 black and white photographs of the Melon copy of Beaufort Hunt (see Melon/Snelgrove pp.146-8).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100





ALKEN, HENRY THOMAS (1785-1851)

[Untitled fox-hunting series, comprising a set of four plates with watercolour drawing copies. London: T. M'Lean, 1 January 1835.]

Finely coloured set of plates with accompanying watercolour copies. The Mellon Collection holds three preparatory pencil drawings by Alken from this suite. A close comparison with these and the drawings present here show a number of differences that indicate that the present drawings are copies of the plates. Bobins V, 1626; Mellon/Snelgrove p.18; Siltzer p.62.

Oblong folio (374 x 505mm). Comprising 4 aquatint plates, coloured by a contemporary hand, by R.G. Reeve after Alken: 'Drawing a Cover,' 'Getting Away,' 'The Full Cry,' and 'The Death,' complete with corresponding watercolour drawing copies of the plates, all mounted with visible sheet area approx. 291 x 380mm, with the addition of modern letterpress title (some colour fading to watercolours, light marginal staining and soiling). Modern red half morocco, spine gilt lettered, gilt cover label (a few light marks on front cover).

£4,000-6,000 U\$\$5,100-7,600 €4.700-7.000





BAYNES, THOMAS MANN (1794-1876)

Adventures of a Fox by Moonlight. London: R. Ackermann, 1836.

Scarce and rarely seen at auction, a delightful series of plates and lithographed verses narrating the midnight adventures of a fox. Thomas Baynes, son of the drawing master and landscapist James Baynes, was a draughtsman and lithographer known for his romantic and pastoral styles that were popular in the 19th century. The present publication is a prime example of his work, the eerie shadow of the moon casting a soft light over the detailed depiction of the fox protagonist. Baynes I; Bobins III, 1177.

Oblong folio, (280 x 370mm). Printed on wove paper, list of publications at the back, followed by title, with six lithographic plates, coloured by a contemporary hand and heightened with gum arabic, five by Baynes and one, 'The Fox's Arrival at the Squire's Gate', after Baynes, printed by C. Hullmandel (minor scattered spotting more heavily affecting first few leaves, large crease through title page). Early 20th-century brown three-quarter calf, preserving original letterpress wrappers bound at end, with gilt lettering and decoration to covers and spine, the spine divided into three compartments by single fillets, the second lettered, the others with flower spray tools (extremities slightly rubbed, tears and creases to the wrappers, joints splitting and fragile). *Provenance*: Snelgrove, Mellon Collection— John Croft Deverell (bookplate).

£2,500-3,500 US\$3,200-4,400 €3,000-4,100

ALKEN, HENRY THOMAS (1785-1851)

Fores's Hunting Accomplishments. London: Messrs. Fores, 1850.

First edition of plates illustrating the proper hunting form. An adaptation of the first six plates of *Qualified Horses and Unqualified Riders* (1815), in which the riders preserve their dignity. Published the year before Alken's death. Biscotti p.8; Bobins IV, 1387; Mellon/Snelgrove 42; Siltzer p.64.

Oblong folio (323 x 469mm). 6 aquatint plates coloured by a contemporary hand, by J. Harris after Alken, window-mounted into thick card, mounted on stubs, with later modern letterpress title (very occasional light staining, some marginal soiling, plates 1, 2 and 6 with repaired marginal tears and plate 4 with expertly repaired 40mm tear). Late 20th-century full red morocco by Aquarius, spine and front cover lettered in gilt, gilt turn-ins.

£1,000-1,500

US\$1,300-1,900 €1,200-1,700



θ **36**

ALKEN, HENRY THOMAS (1785-1851)

[Fores's Hunting Sketches: The Right and Wrong Sort, or a Good and Bad Way of going across Country. London: Messrs. Fores, 1859.]

Grand plates illustrating correct and incorrect horsemanship in riding to hounds, posthumously executed for Fores. The hunt brings great richness of colour and movement to the stark, leafless winter landscape. Bobins II, 763; Dixon 121; Schwerdt I, pp.179-80; Siltzer p.65.

Oblong folio (397 x 555mm). 6 aquatint plates, coloured by a contemporary hand, by J. Harris after Alken, heightened with gum arabic (very light marginal spotting). Red half calf over maroon cloth, burgundy label to upper cover ruled and lettered in gilt, leaves on guards (extremities rubbed and worn, lower and outer edge of covers sunned). *Provenance*: Dr. Horst Stützer (bookplate).

£1,000-1,500

US\$1,300-1,900 €1,200-1,800





RACING AND STEEPLE-CHASING (LOTS 37-57)

θ37

D'ALTON, JOSEF WILHELM EDWARD (1772-1840)

[Naturgeschichte des Pferdes. Weimar: Landes-Industrie-Comptoir 1810-1816.]

Rare collection of plates from one of the scarcest equestrian books, printed in 30 copies only. D'Alton derived the concept of this large-format work from the works of George Stubbs, and dedicated it to His Most Serene Highness, the Hereditary Prince Karl von Löwenstein-Wertheim. The collection here includes the portrait of Eclipse (1764-1789), the undefeated 18th-century British Thoroughbred racehorse who won 18 races, including 11 King's Plates. The son of an Irish officer in the Austrian service, D'Alton was appointed Professor of Natural History at the University of Bonn in 1818, where he later introduced the teaching of the history of art. Amongst his pupils was Karl Marx. Nissen *ZBI* 98 (calling for 52 plates).

Oblong folio $(395 \times 530 \, \mathrm{mm})$. 21 engraved plates (only, of 53) depicting horses from the *Naturgeschichte des Pferdes*, each with platemark approx. $385 \times 500 \, \mathrm{mm}$ (some trimmed into platemark, light dampstain to right-hand margin, sometimes creeping into image, some faint scattered spotting and soiling). Modern boards, red morocco gilt lettering-piece to upper cover. Sold as a collection of plates, not subject to return.

£1,500-2,500 US\$1,900-3,200 €1,800-2,900



HERRING JOHN FREDERICK (1795-1865)

Portraits of the Winning Horses of the Great St. Leger Stakes, at Doncaster, from the year 1815 to the present year inclusive. London: S. & J. Fuller, [c. 1843].

Extremely rare set of the finest early 19th-century series of racehorse portraits by one of the greatest sporting artists of the day. Herring must have watched his first St Ledger in 1814 when he took the Royal Leeds Union stage from London to Doncaster in order to elope. While lodging in the town he took a coach builder's finishing shop and from that obtained the vacant post of coachman to the Nelson Inn. He followed this arduous profession for six years, ending up on the box of the prestigious *High Flyer* plying between York and London. In his leisure time he continued to paint, and in 1824 the *Doncaster Gazette* arranged for him to paint the winners of the St Leger retrospectively from 1815 onwards. The pictures were then engraved and published first by Messrs Sheardown & Son, owners of the *Gazette*, in 1824. This true first edition comprised just 10 plates, but it made Herring a household name. Eventually he left Doncaster for Newmarket in 1830, and then moved to London in 1834, in time becoming Britain's foremost exponent of horse painting of the day.

S. and J. Fuller of London purchased Shearman's plates in 1827, and continued to publish, periodically, the St. Leger winner series up to 1845, re-lettering the plates with their own imprint. The present lot was published in book form in 1843 with the plates in two series, bearing the title from the Second Series, listing only the St Leger winners, although the work is composed of 29 St Leger winners and 17 Derby winners. Bobins III, 1181; Mellon/Snelgrove Herring 2; Siltzer pp.145-147; Tooley 261.

Large folio (588 x 428mm). With Second Series letterpress title with engraved vignette, 1-leaf list of winners, 46 aquatint horse portraits, coloured by a contemporary hand, comprising the complete series of 29 plates of the St Leger Winners and 17 of the Derby Stakes Winners, 1815-1843, plates 1-42 after Herring, plates 43, 45 and 46 after Harry Hall, plate 44 after Abraham Cooper, each with exceptional hand colouring and touches of gum arabic, on wove paper, plates 1-13, 15, 16, 19-21, 23, 31, 33 and 37-41, with Minerva head blind stamp, plates 14, 17, 25, 28 and 44 watermarked J. Whatman Turkey Mill with dates 1836-1839, all but two of the St Leger winners are proceeded by separate text pages giving the history and performances, plates 33, 34, 39, 42, 45 and 46 are inscribed as proof impressions within the text, published by Messrs Fuller, excepting *Memnon* published by W Sheardown & Son (*Charles XII* with a smudge under the horse's muzzle, some text and plates 2, 8, 16, 24 and 37 with faint spotting and staining mainly confined to versoes of plates, otherwise in fresh condition). Contemporary purple half morocco over cloth-covered boards, gilt morocco lettering-piece on upper cover (extremities rubbed, head- and tailcaps splitting).

£20,000-30,000 US\$26,000-38,000 €24,000-35,000



*39

ALKEN, HENRY THOMAS (1785-1851)

Epsom Races the Derby Day [cover title: Going to Epsom Races]. London, S. & J. Fuller, [1819].

The Cortlandt Bishop copy, described in his 1938 catalogue as 'exceedingly rare in the original cloth covers'. Second issue with aquatint and a greater number of background figures and horse carriages than the first. According to the publisher's own description, this is 'A panoramic view, fifteen feet in length, comprising the road, with its diversified and amusing incidents, consisting of costume, character, modern equipage, and London conveyance ... picturesquely grouped, with swell horsemen, and less ambitious pedestrians, all moving gaily together ... towards the grand scene of sport – the Downs – with the exciting and all absorbing race ...' In this example, a Fores label has been placed over the original imprint of S. and J. Fuller. Abbey *Life* 472; Bobins IV, 1295; Mellon/Snelgrove, p.23; Siltzer, p.58.

Aquatint strip panorama coloured by a contemporary hand, in eight joined sections (60 x 4572mm overall). (Split with two loose sections.) Bound in publisher's original green cloth, pink slip with title and description pasted onto inside front cover, and another pink slip advertising games by S. and J. Fuller mounted on the back, outer front cover with racing vignette and title 'Going to Epsom Races' stamped in gilt (lacking original cloth slipcase); green and black morocco pull-off case by the Lakeside Press, Chicago. *Provenance*: Cortlandt F. Bishop, (purchased in his sale 15 January 1938, lot 69) — Joel Spitz (bookplate loosely inserted, stamp on verso at beginning of panorama; sold in sold in these rooms, 27 May 2015, lot 145).

£2,000-3,000 US\$2,600-3,800 €2,400-3,500

*40

ALKEN, HENRY THOMAS (1785-1851)

Going to Epsom Races. A Ludicrous Amusement consisting of Modern Costume, Characters, Dandies, Equipages and Horsemanship. London: S. & J. Fuller, [1819].

First issue of the coloured state. The first issue is without aquatint and lacks many of the background figures and horse carriages introduced in the second issue, its greater simplicity being greatly appealing. Uncoloured versions of this issue were also available. The engraved title label pasted onto the bottom of the wood drum lists prices of '15s. col[oure]d. 10s. 6d plain'. Abbey *Life* 472; Bobins IV, 1294; Mellon/Snelgrove p.23; Siltzer p.58.

Continuous etched strip panorama coloured by a contemporary hand, in eight joined sections (60 x 4382mm. approximately). (Lacking a 190mm section at start.) On spool turning into publisher's original wood drum, the drum with a glazed, hand-coloured racing print pasted on (the print damaged); brown morocco pull-off case by the Lakeside Press, Chicago. *Provenance*: Joel Spitz (bookplate inside upper cover of case, stamp on verso at beginning of panorama; sold in sold in these rooms, 27 May 2015, lot 144).

£1,500-2,500 US\$1,900-3,200 €1,800-2,900





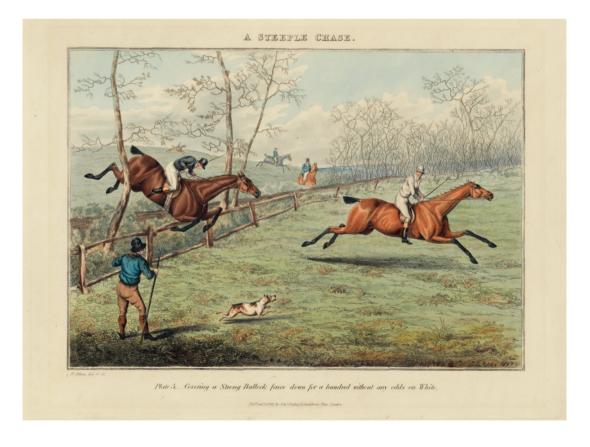
ALKEN, HENRY THOMAS (1784-1851)

A Steeple Chase or A Cross Country Match. London: S. and J. Fuller, 1827 [but watermarked 1828].

Early issue of this striking, large-format series with finely coloured plates. The upward and downward movement of the jumping horses is well conveyed; there are almost no unfortunate accidents to distract us from interest in the outcome of the race; and the determination of the jockey in white to keep the lead is always manifest. Spitz comments: 'A difficult series to find uniform in quality, size and condition.' In this set the fourth plate is watermarked J. Whatman 1828. Bobins IV, 1377; Dixon 86; Mellon/Snelgrove 67; Tooley 55.

Oblong folio (285 x 385mm). 6 etchings coloured by a contemporary hand (lacks the letterpress title, plate 3 repaired at inner corner). Mid 20th-century grey buckram, red morocco gilt label on front cover, slipcase. *Provenance*: Joel Spitz (bookplate; purchased from Spencer, London, 15 January 1937, sold in these rooms 15 May 2015, lot 147).

£3,000-5,000 U\$\$3,800-6,300 €3,600-5,800





ALKEN HENRY THOMAS (1785-1851)

[A Trip to Ascot Races. London: 1827.]

Fresh suite of 8 panorama engravings depicting the merry cohort travelling to the races at Ascot. All different classes of race-goers are illustrated in Alken's typical humorous style. As the cast of characters make their way in carriages or by foot they are depicted passing a vast number of watering holes such as 'The Three Tuns' and 'the Coach and Horses'. The ever present public houses ultimately foreshadows the drunken and raucous behavior of the crowds when they finally make it to the Ascot stands, as shown in the concluding panorama. Bobins IV, 1297.

Oblong folio (708 x 301mm). 4 leaves, each with two-window mounted engraved panoramas coloured by a contemporary hand, making a total of 8 panoramas (very light marginal staining and spotting, tiny patch of white abrasion to the first panorama). Modern burgundy cloth case with ribbon ties, gilt calf label.

£2,000-3,000 US\$2,600-3,800 €2,400-3,500



θ43

[ALKEN, HENRY THOMAS (1785-1851), ATTRIBUTED TO]

[Pair of racing scenes.]

An exciting pair of racing scenes at the Ascot and Epsom races. Henry Alken captures the atmosphere of the races, with horses hurtling down the course, nostrils flared, and the cheering crowds amassed behind. Alken weaves playful moments into these illustrations, as the leading jockey at Ascot peers behind him at his competition and in the other a spectator lifts his hat whilst standing on his carriage roof in, what we can assume, is a gesture of support and encouragement for his chosen horse.

Watercolour and pencil on paper (197 x 271mm); Mounted on card within grey wash border (350 x 500mm), *Ascot Races* [with] *A Race at Epsom* [thus captioned in pencil], not dated (minor soiling to sky). Each work is corner and hinge mounted on card, in new silk-faced window mount (very minor fraying to edges).

Watercolour on paper, (200 x 274mm); Mounted on card within grey wash border, (360 x 500mm) (minor marking foreground, some soiling to sky).

£4,000-6,000

US\$5,200-7,700 €4,700-7,000

[ALKEN, HENRY THOMAS (1785-1851), FOLLOWER OF]

[Horse Racing, Series of 4.]

A series which approaches horse racing in a more holistic manner, illustrating scenes ranging in subject from heated competition, mid-race, to quieter moments off the track.

Four watercolours on two leaves; Each watercolour mounted on card within grey wash border, *Henry Alken. Horse Racing. series of 4.* [thus captioned in pencil], not dated, numbered top right, '25, 26, 27, 28', (minor soiling to sky with occasional spotting, first leaf on stubs with stab holes, second leaf minor marking to grey wash border). Each work is corner and hinge mounted on card, in new silk-faced window mount.

Watercolour and pencil on paper, numbered 25 - 26, (167 x 269mm); Mount, (500 x 372mm).

Watercolour and pencil on paper, numbered 27 - 28, (166 x 269mm); Mount, (500 x 358mm).

£3,000-5,000

US\$3,900-6,400 €3,500-5,800



θ**45**

[ALKEN, G.H. (FL. C. 1830) ARTIST, AND C. HUNT, ENGRAVER]

[A Hurdle Race. London: G. S. Tregear, n.d. but c. 1830.]

Rare and clean suite of prints depicting animated crowds watching the various stages of a hurdle race. The Bobins II, 745.

Folio (496 x 371mm). 4 aquatint plates, coloured by a contemporary hand and heightened with gum arabic (crease to plate 1, marginal tear into image and tiny marginal chip to plate 4, very light marginal finger soiling). Red half morocco, ruled in gilt, over red cloth boards, spine decorated and lettered in ailt (extremities lightly rubbed, joint splitting at head and foot of spine). Provenance: Clarence S. Bement (1843-1923, American collector of mineral, coins, and books; bookplate to front pastedown) — Joseph Widener (1871-1943, American art collector who was a founding benefactor of the National Gallery of Art in Washington, D.C. and major figure in thoroughbred horse racing; bookplate to front pastedown - Stephen M. Dryfoos (bookplate to front pastedown) — catalogue clipping paste onto rear free endpaper.

£1,000-1,500

US\$1,300-1,900 €1,200-1,700





ALKEN, HENRY THOMAS (1785-1851)

Grand Leicestershire Steeple Chase on the 12th of March, 1829. London: R. Ackermann, 1830.

A rare and splendidly presented series commemorating this flat-out race of about four miles from Nowsley Wood to Billesdon Coplow, won by Sir Harry Goodricke's Magic. Dick Christian on Mr. Maxse's King of the Valley came in second despite taking a header in plate 6. The series title is given at the top margin of each plate; included with the caption at the bottom margin are the names of horses and riders and a race commentary. The first plate, 'The Start', includes the race officials 'Nimrod' and Captain Barclay, the latter famous for his feats such as walking 1000 miles in 1000 hours. Originally issued in wrappers with the printed title: The Grand Steeple Chase over Leicestershire on the 12th of March, 1829. Bobins II, 764; Mellon/Snelgrove 68; Siltzer p.61; Wilder p.69.

Oblong folio (371 x 455mm). 8 aquatint plates, coloured by a contemporary hand, by C. Bentley after Alken (some faint even toning perhaps slightly more noticeable to plates 2 and 6, otherwise a clean, fresh set); modern burgundy half crushed morocco.

£2,500-3,500

US\$3,200-4,400 €3,000-4,100



θ**47**

ALKEN, HENRY THOMAS (1768-1851)

[A Steeple Chase. London: S. and J. Fuller, March 1832.]

The Spitz copy of Alken's bold attempt to convey speed and movement in a grand set of plates. The plates are not only larger than those issued under the same title in 1827 but also changed in composition. Whether the 1832 set originally had a printed title, like that of 1827, is unclear. Since some copies with the 1832 imprint are known to have later watermarks. it is hard to establish a firm date for this copy where no watermarks are evident. Bobins IV, 1383; Siltzer p.62; cf. Mellon/Snelgrove 67 (1827 set).

Oblong folio (355 x 510mm). 6 aquatint plates, coloured by a contempoary hand, by J.C. Bentley after Alken, interleaved (without letterpress title). Mid 20th-century brown half morocco and green cloth, upper cover with green morocco gilt title label, slipcase. *Provenance*: Joel Spitz (1888-1963; bookplate; purchased from Sotheby's, London, 1947, sold in these rooms 27 May 2015, lot 149).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000

POLLARD, JAMES (1797-1867)

British Horse Racing. London: Thomas M'Lean, 1836.

A rare and celebrated suite of racing prints depicting the Grand Stands at each of the famous horse-racing courses of Goodwood, Doncaster, Ascot and Epsom. The individual plate titles are: 'Goodwood Grand Stand. Preparing to Start', 'Doncaster Grand Stand. Race for the Gold Cup,' 'Ascot Grand Stand. The Coming in', and 'Epsom Grand Stand. The Winner of the Derby Race'. Pollard, who was always fascinated by the spectators of sporting events, not only captures the energy of the race itself in these scenes but also the variety and frenzied excitement of the crowds who are looking on. On J. Whatman Turkey Mill, dates cropped. Bobins, IV, 1404; Siltzer p. 221.

Oblong folio (382 x 484mm). A set of 4 aquatints coloured by a contemporary hand, with plate marks 348 x 442mm, by Richard Gilson Reeve after Pollard, heightened with gum arabic (second plate with small break along lower plate mark, which is reinforced on verso). Modern red buckram, gilt-lettered morocco label on front cover, cloth slipcase. *Provenance*: Joel Spitz (bookplate; acquired at Gimbels, 1938; sold in these rooms 27 May 2015, lot 152).

Not in the Mellon Collection.

£2,500-3,500

US\$3,200-4,400 €3,000-4,100



θ49

POLLARD, JAMES (1792-1867)

The Aylesbury Grand Steeple Chase, The Light Weight Classic Stake. London, Ackermann & Co., 1836 [plate II with J. Whatman 1836 watermark].

A majestic set, large, beautifully coloured and with margins uncut. Each numbered plate has the above title and the names of horses and riders keyed below. Bobins IV, 1403; Mellon/Snelgrove 29; Siltzer p.221.

Folio (467 x 630mm). 4 aquatint plates, printed in colour and finished by a contemporary hand, heightened with gum arabic, by J. Harris after Pollard, window-mounted with card window-mounts bordered in green and gilt. Housed in new quarter brown calf and green cloth box. *Provenance*: Joel Spitz (Trail Tree stamp inside of each mount; sold in these rooms, 27 May 2015, lot 154).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





[POLLARD. JAMES (1792-1867)]

[Epsom. London: Ackermann & Co., 1835-1836, plates with Whatman 1835 or 1837 watermark.]

A magnificently coloured and clean suite of Pollard's Epsom. Third state with titles and imprints present. Pollard's Scenes on the Road to Epsom (1838) became its companion piece. Bobins IV, 1402; Mellon/Snelgrove 23, p.134; Siltzer, p.222.

Oblong folio (430 x 596mm). 6 colour-printed hand finished aquatint plates by Charles Hunt after Pollard, heightened with gum arabic, tipped into the album (light marginal finger soiling). Contemporary quarter roan and patterned brown cloth, number '12' impression on upper cover (upper cover evenly sunned on lower and left, extremities lightly rubbed); housed in modern red quarter morocco case, with green morocco and gilt label to upper board (spine rubbed and splitting). *Provenance*: Joel Spitz (bookplate and stamp; purchased from A.S.W. Rosenbach, 1942).

£4.000-6.000

US\$5,100-7,600 €4,700-7,000



θ**51**

W., C. (FL. 1837), ARTIST

Portraits of Brood Mares Belonging to the Royal Stud at Hampton Court. London: William Nicol, 1837

A fine and rare series of 24 horse portraits at the Royal Stables at Hampton Court, including Arabian horses from Oman. Two Arab horses are illustrated in this work, both of which were presented by the Imam of Muscat to King William IV. The first is described as 'a very high caste'; the second 'was purposely brought by the Imam from a great distance, for the King of England, being a very fine animal of the Nejd race.' The Royal Studs, founded at Hampton Court in the 16th century, are closely linked with the development of thoroughbred breeding and racing throughout the world. This work was originally issued in 4 parts each with 6 plates and the original upper wrapper for part 2 is bound into this copy. Only 3 copies are recorded in Worldcat (no copies are found in the British Library). Each plate is preceded by a leaf with a description of the horse and they are all executed by an unidentified artist with initials 'C.W.' Bobins V, 1637; Dejager 350; Mellon/ Podeschi 155; Mellon/Snelgrove, p.197.

Large folio (525 x 353mm). 24 lithographic plates, finished with contemporary hand-colour, by A. Ducotes (some clean tears to text and plates, some neatly repaired, one plate with small loss of blank corner, occasional light spotting or dust-stains). Modern red half morocco gilt, marbled boards, top edge gilt, original lithographic buff upper wrapper for part 2 with a vignette of horses bound in.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



POLLARD, JAMES (1792-1867)

Scenes on the Road; or, A Trip to Epsom and Back. London: R. Ackermann, 1838.

A meticulously drawn and magnificently coloured coaching series with original wrappers preserved. 'Pollard grew up on the main northern coaching route which ran through Islington and Holloway, and became enamoured with the day's most glamorous form of transport. His intimate understanding of the subject later translated onto his canvases with a near faultless exactitude, and are an invaluable record of a tradition abruptly curtailed by the advent of the railways' (ODNB). Here the chosen scenes are Hyde Park Corner; the Lord Nelson Inn, Cheam where 'Some push along with four in hand, while others drive at random,/In whisky, buggy, gig or dog-cart, curricle or tandem'; another popular wayside inn, the Cock at Sutton; and finally Kennington Gate where the 'high life and low life' of London again intermix: 'A peer and a 'prentice now dress so much the same,/ You cannot tell the difference excepting by the name'. Plate 2 is watermarked 1838. Bobins IV, 1405; Siltzer p.222.

Oblong folio (491 x 669mm). 4 contemporary hand-coloured aquatint plates by J. Harris after Pollard tipped into an album, interleaved (plates I and IV with some long, closed marginal tears, plate I with bottom corner tip torn away). Mid 20th-century black quarter morocco and green buckram, front cover with black morocco gilt label, spine gilt lettered; original grey wrappers bound in, front wrapper with title, price of $\pounds 2$ 2s for the set, individual print titles, imprint and date surrounded by an Etruscan border, the back printed with 'Ackermann's Catalogue of Standard Sporting Prints' (wrappers laid down and extended at sides, with repaired tear through the page affecting title); green buckram slipcase. *Provenance*: purchased in Boston, 1953 by; — Joel Spitz (bookplate; sold in these rooms 27 May 2015, lot 97).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



ALKEN, HENRY THOMAS (1785-1851)

'The Night Riders of Nacton' ['The First Steeple Chase on Record']. London: R. Ackermann, 1 March 1839.

A fine set of the first edition, first issue, of this famous Alken series. Recording a nocturnal romp by cavalry officers stationed at Ipswich in 1803, it became 'the single most popular set of sporting prints' (ODNB). The plates have the running title: 'The First Steeple Chase on Record'. This is the copy that Percy Hawley of the Rosenbach Company recommended to Willard S. Martin, affirming it was 'purchased by Dr. Rosenbach from the Librarian to His Majesty King George during a visit which the Doctor paid to Windsor on one of his trips to Europe a year or two ago. It is a very fine set and includes the leaf of text which is very rare.' It is actually one of two sporting books which were being offered to Martin at the same time. Hawley's second letter describes both as correctly watermarked and as 'the most brilliant copies of these prints I have ever seen'. The set has three J. Whatman 1838 watermarks. Spitz notes the following issue points: the correct number of chimneys in plate 1; the intact shadow of the broken gate, and the correct number of trees in plate 3. Bobins IV, 1385; Mellon/Snelgrove 70: 'the plates, aquatinted by John Harris, are of the highest quality'; Siltzer p.63.

Oblong folio (410 x 566mm). Letterpress leaf with drop-head title and text by Sidney Cowper. 4 contemporary hand-coloured aquatint plates by J. Harris after H. Alken tipped into an album, interleaved (spotting to plate versos, just a few spots showing through). Mid 20th-century black half morocco and grey buckram, front cover with black morocco title label lettered in gilt, smooth gilt-lettered spine, matching slipcase. *Provenance*: Willard S. Martin (two loosely inserted typed letters to Martin from Percy Hawley of the Rosenbach Company, date 3 and 7 June 1929, recommending the purchase of this 'superlative copy') – Joel Spitz (1888-1963; bookplate and stamp to final blank interleaf at end; sold in these rooms 27 May 2015, lot 150).

£7,000-10,000 U\$\$8,900-13,000

€8,200-12,000



ALKEN, HENRY THOMAS (1785-1851) [AND J. HARRIS, ENGRAVER (C. 1791-1873)]

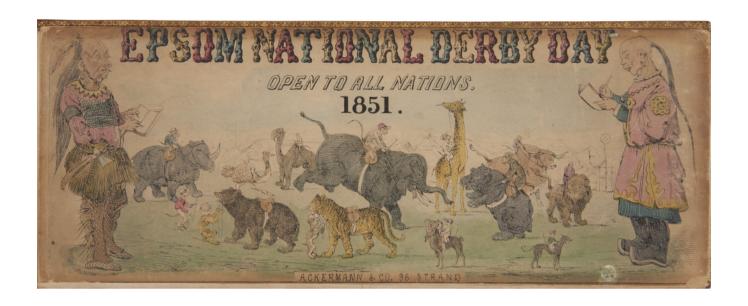
Fore's Steeple Chase Scenes. London: Messrs. Fores, [1848].

Remarkably clean suite of plates illustrating scenes from various steeplechases. Each plate is captioned below with the name of the jump depicted and a small verse which acts as a racing commentary, animatedly narrating the illustrated scene. The wrapper advertises the price of the coloured set as £2.12.6. Bobins II, 776; Mellon/Snelgrove p.28; Siltzer, p.73; Van Devanter 28.

Oblong folio (455 x 626mm). 6 aquatint plates, finished in contemporary hand-colour and heightened with gum arabic, loose as issued. Original lithographic wrappers, front wrapper decorated with green roll tool decorative border and ornate foliate corner pieces, rear wrapper with publisher's ads (small marginal tears to wrappers, larger tear to front wrapper repaired with tape); housed in modern brown cloth clamshell box with brown morocco label to cover, lettered and decorated in gilt (extremities lightly rubbed).

£2,000-3,000 US\$2,600-3,800

€2.400-3.500



ALKEN, [SAMUEL] HENRY [GORDON] (1810-1894)

Epsom National Derby Day Open to All Nations. London: Ackerman & Co., 1851.

Rare on the market, fantasy in which various unlikely mammals not only run in the Derby, but transport the race-goers. No sale recorded by RBH since 1973. Bobins IV, 1300.

Folding etched continuous strip panorama coloured by a contemporary hand, in eight sections (115 x 2399mm. overall). (First strip laid down on verso of original cover title, final strip mounted on rear pastedown, other sections mounted on linen, some rubbing along folds.) Late 19th-century polished calf gilt, preserving original front cover, gilt turn-ins (old spine re-laid, some light stains). *Provenance*: Le Vivier Library (sold Christies South Kensington, 30 October 2012, lot 108).

£1,500-2,500 US\$1,900-3,200 €1,800-2,900

θ**56**

[ALKEN, SAMUEL (1810-1894)]

The Race and the Road Epsom. London: Ackermann, 1851.

Rare panorama showing the multitude of coaches, horses and top-hatted race-goers raising clouds of dust on the approach to Epsom race course. RBH records only one sale in 2007. Abbey *Life* 596 (suggesting that the work is in the style of Leech); Bobins IV, 1299; Mellon/Snelgrove 65.

An etched continuous strip panorama coloured by a contemporary hand, in eight sections (115 x 2388mm. overall), unsigned (extremely small unimportant area of loss [5 x 5mm] to scene outside the Spread Eagle Inn). Folding into original cloth binding with contemporary hand-coloured etched title label pasted onto upper cover (title lightly soiled); contained in a modern cloth case. *Provenance*: Le Vivier Library (sale, Christie's South Kensington, 30 October 2012. Jot 109).





*57

ALKEN, [SAMUEL] (1810-1894)

[Epsom Race Course.] London: Ackermann, 1854.

Extremely rare panorama of England's busiest race course. The date is printed somewhat unclearly in regard to the third digit. Siltzer and Dixon both date the work 1834. Abbey more correctly dates it 1854, three years after Henry Alken senior's death. We have only been able to trace two copies selling at auction: the Gloucester copy in 2006, and the present copy in the Le Vivier library sale in 2012. Abbey *Life* 600; Bobins IV, 1301; Dixon 99; Siltzer p.62.

Lithographic panorama coloured by a contemporary hand, of racing at Epsom Downs on four joined sheets, signed 'H. Alken lith.' (210 x 2210mm overall), with free edge trimmed in contemporary green cloth, together with the original ?title with plan of the course pasted onto matching contemporary green cloth (panorama with some closed tears and two unrepaired tears into image, the longer tear 70mm., some spotting, worn at bottom margin, vertical creases to all sheets where joined; title plan lightly spotted and browned). On boxwood spindle, in cylindrical calf case by Sangorski and Sutcliffe titled and dated 1834 in gilt. *Provenance*: Le Vivier Library (sale, Christie's South Kensington, 30 October 2012, lot 111).

£2,000-3,000 U\$\$2,600-3,800 €2,400-3,500



SPORTING & OTHER MISCELLANIES (LOTS 58-73)

θ58

DELGADO GUERRA, JOSÉF (1754-1801)

Tauromaguia o arte de torear á cabello y á pie. Madrid: Venga y compañía, 1804.

Clean and crisp substantially enlarged 2nd edition of Delgado Guerra's seminal text that helped redefine Spain's famous annual national bull festival. Joséf Delgado Guerra, known as 'Pepe Hill' was one of the most prominent bull fighters in Spain and was famously immortalized by Francesco Goya in his series of bullfighting scenes published as La Tauromaquia (1801). In 1796, Guerra presented the rules of his art in Tauromaquia o arte de torear á caballo y á pie, which ultimately laid out and defined the 'fiesta nacional', still celebrated in Spain today. It replaced three older forms of the bull festival: the noblemen's bullfights with lances from high horses, which were supposed to represent their power over wild nature; the rampant running of the bulls in the villages, which celebrated the connection between the farmers and their cattle, and finally, the bull-slaughtering festival celebrated by professional butchers (matadors) from the city slaughterhouses together with the local people from the surrounding towns and villages. The form of the 'corrida' codified in Guerra's treatise was informed by the new ideals brought about with the Enlightenment and tied together all three types of the traditional bull festivals. The disciplined art of the matador and his assistants propagated by Pepe Hill and others, as well as the transformation of the crowd from actor to observer of the dramatic events, marked the farewell to the more dangerous traditions of earlier bull festivities. The present 2nd edition was published posthumously after Delgado Guerra was killed in the ring by a bull on 11 May 1801. This edition is substantially enlarged, with almost double the text of that of the first edition and includes the addition of 30 illustrations designed by the artist Ascenio Julia (c. 1760-1832) a disciple of Francesco Goya. These illustrations provide factual information on the various roles and the equipment needed to carry out the reinvented 'fiesta nacional'. Bobins IV, 1397; Graesse II, 353; Palau 70064.

Octavo (171 x 108mm). 30 engravings coloured by a contemporary hand (very light marginal finger-soiling, plates remarkably crisp). Contemporary? Spanish calf, covers panelled with insets of tree calf surrounded by thin gilt border, gilt spine, red edges, marbled endpapers (extremities rubbed, with loss to gilding and joints heavily affected, but not loose, tiny patch of worming at foot of spine, area of abrasion to top of area of upper board). *Provenance*: Denver Art Museum (stamps on flyleaves) — Charles Bayly, Jr. (tiny ownership label on rear free endpaper from his bullfighting collection).

£4,000-6,000 U\$\$5,100-7,600 €4,700-7,000



BARENGER, JAMES (1780-1831), ARTIST, JAMES SILLETT (1764-1840), ARTIST AND CHARLES TURNER (1774-1857), ARTIST AND ENGRAVER

[British Feather Game. London: R. Ackermann's Repository of Arts, 1810-1811.]

Exceedingly rare complete set of ornithological plates, including partridges, pheasants, woodcocks, wild ducks, widgeons, and plovers. 10 out of the 14 plates are after James Barenger, who exhibited water-colour drawings of insects at the Royal Academy between the years 1793 and 1799, before establishing himself as a celebrity animal and sporting artist, exhibiting at the Royal Academy from 1807 until his death in 1831. The engravings are brilliantly executed by Charles Turner, renowned as one of the best exponents of the mezzotint. Bobins IV, 1392; Siltzer, p.79.

Oblong folio (434 x 542mm). 14 mezzotints, printed in colour and finished by contemporary hand, by Charles Turner after Barenger, 378 x 435mm platemark, watermarked J. Whatman 1809 (some faint spotting mainly confined to margins of final plate). Contemporary red straight-grained half morocco, marbled paper-covered boards (endpapers and tissue guards renewed, extremities lightly rubbed, the upper board slightly more heavily). *Provenance*: Joel Spitz (bookplate and stamp on verso of final plate; acquired at Hamill and Barker, 1936; sold in these rooms 27 May 2015, lot 163).

£7,000-10,000 US\$8,900-13,000

€8,200-12,000



COMBE, WILLIAM (1742-1823) AND THOMAS ROWLANDSON (1756-1827)

The tour of Dr. Syntax in search of the picturesque ... [With:] – The second tour of Doctor Syntax, in search of consolation ... [With:] – The third tour of Dr. Syntax, in search of a wife ... London: R. Ackermann's Repository of the Arts, 1812-1820-1821.

First editions, first issue of the first volume the rarest of the three, untrimmed in original boards; a fine copy. 'This celebrated work first appeared in the *Poetical Magazine* under the title "*The Schoolmasters Tour,*" and the illustrations are the same but retouched and re-engraved by Rowlandson, ... Enormously popular from the outset Dr. Syntax went into many editions, no less than 2 in 1812, 3 in 1813, others in 1815, 1817 and 2 in 1819.' (Tooley on book 1). Untrimmed with original margins and without the cropping to imprints which so often afflicts bound copies. Abbey *Life* 265-267; Bobins IV, 1359; Tooley 427-429.

3 volumes, octavo (254 x 155mm). Vol. I: pp.2 of publisher's ads not mentioned in Tooley, engraved title with aquatint vignette, and 30 aquatint plates including frontispiece, title and plates coloured by a contemporary hand; vol. II: engraved title with aquatint vignette with 24 aquatint plates including frontispiece, vignette and plates coloured by a contemporary hand (plate 15 'Skimmington Riders' in second state); vol. III: engraved title with aquatint vignette and 24 aquatint plates, vignette and plates coloured by a contemporary hand (some minor offsetting from the plates, rare light spotting). Original grey paper boards, with printed labels to spine of vols. I and III, vol. II with 6 original spine labels loose in small envelope, loosely inserted (spines expertly restored, paper a little spotted); each volume contained in a gilt green morocco box by H. Zucker of Philadelphia (spines a little sunned). Provenance: Fitz Eugene Dixon (bookplates).

£1,200-1,800 US\$1,600-2,300 €1,500-2,100



θ61

GARCIN, JEAN (FL. 1813)

Le Vrai patineur ou principes sur l'art d patiner avec grace. Paris: chez Delespinasse, Delaunay, Nepveu, l'auteur, de l'imp. J. Gillé, 1813.

A scarce copy of the first book on ice-skating in the French language. Garcin was a member of the elite Parisian skating fraternity *Gilets Rouge*, and likely wrote the work as a guide for his fellow members. He contrasts the elegance of French skating with the rigidness of skating in places like England. The printer, Joseph-Gaspard Gillé (d. 1826), was more famous for his typefounding, and this is likely an example of his work. Bobins V, 1631; Lipperheide Thb 7.

Small octavo (170 x 113mm). Half-title, 8 engraved plates including the frontispiece by Ambriose Tardieu, all coloured by a contemporary hand (possibly lacking final blank, light spotting to the title and table of contents). Modern black quarter calf, top edge gilt (rebacked, extremities lightly rubbed with a slight abrasion to the upper board). *Provenance*: René Kieffer (bookseller's ticket).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



ALKEN, HENRY THOMAS (1784-1851)

The National Sports of Great Britain, with Descriptions in English and French. London: Thomas M'Lean, 1820-1821.

The Schwerdt-Jeanson copy of the rare first edition, first issue with the additional title dated 1820. 'Alken's most important work ... It must always form the cornerstone of any Alken collection' (Tooley). It contains 'aquatints of exceptional quality considered by many to be Alken's greatest achievement and one of Britain's finest sporting books' (Litchfield). Bobins II. 746; Litchfield 14; Mellon/Podeschi 111; Schwerdt I, p.19; Souhart 10; Tooley 41.

Folio (467 x 304mm). Aquatint additional title and 50 aquatint plates after Henry Alken, title and plates coloured by a contemporary hand (occasional light offsetting and spotting). Contemporary green half morocco, gilt spine, gilt edges (extremities rubbed). *Provenance*: Thomas Burch (ink presentation inscription on recto of additional title dated 24 January 1862, to:) — Harry Farmer — Stephen George Holland (bookplate) — C.F.G.R. Schwerdt (bookplate; sale Sotheby's 22 May 1939, lot 51) — Marcel Jeanson (bookplate; sale Sotheby's Monaco, 28 February 1987, lot 14).

£15,000-25,000

US\$19,000-32,000 €18,000-29,000



ALKEN, HENRY [THOMAS] (1785-1851)

The National Sports of Great Britain. London: Thomas M'Lean, 1825 [watermarked 1822-4].

Fine, large paper copy of 'Alken's best known and most comprehensive work' (Schwerdt). Despite having the same title as the folio of 1821, this work, published at three guineas, contains a different series of plates, some drawn from earlier works. Schwerdt notes the importance of the humanitarian preface which deplores 'the abominable exhibition of baiting animals.' The collection includes 6 plates of horse racing, 10 of fox hunting, 6 of coursing, 12 of shooting, and 2 of fishing, together with others of poaching and the baiting sports about which Alken himself was so critical. The one sport not involving animals is prize fighting. See Bobins II, 746; Melon/Podeschi 121; Schwerdt I, pp.19-20; Siltzer p.72; Tooley 43.

Large quarto (362 x 252mm). Title, preface in English and French, contents leaf, 50 leaves of text and 50 plates coloured by a contemporary hand (light offsetting onto facing letterpress leaf, occasional marginal spotting, heavier to final plates). Contemporary burgundy straight-grained morocco, covers with elaborate border composed of wheatsheaf and palmate roll tool and herringbone blind stamp border, gilt spine, turn-ins and edges (very small chip at head of spine, with small repair and other small repairs to joints and foot of spine, extremities rubbed, corners bumped). *Provenance*: Lieutenant Colonel H. W. Parker (ink inscription to title-page).

£1.000-1.500

US\$1,300-1,900 €1,200-1,800



θ**64**

ALKEN, HENRY THOMAS (1785-1851) AND JAMES BARENGER (1780-1831)

The Sporting Repository, containing Horse-Racing, Hunting, Coursing, Shooting, Archery, Trotting and Tandem Matches, Cocking, Pedestrianism, Pugilism. London: W. Lewis, 1822.

'The first and only edition of a rare and valuable magazine' (Schwerdt), extra-illustrated with a watercolour by Alken. This preparatory 'trial sketch' of the plate 'Tandem Driving,' shows only one carriage at the forefront with no others behind, whereas the published plate shows a total of 4 carriages together with many more people. The present volume contains all of the numbers ever printed of this rare and important magazine. Bobins IV, 1389; Schwerdt II, p.21.

Octavo (231 x 150mm). Aquatint frontispiece and 18 aquatint plates, all coloured by a contemporary hand, after Henry Alken and James Barenger by G. and T. Hunt, extra-illustrated with an original pen, ink and watercolour design by Henry Alken for 'Tandem Driving' mounted (some offsetting affecting title and text, marginal tear to p.160). Contemporary straight-grained red half morocco, spine lettered in gilt (extremities faintly rubbed); clamshell box backed in red morocco (broken). *Provenance*: Karl Hierseman (of Leipzig, sold 1 June 1931 to:) – P. Groot Voltheim (stamp on verso of title) – Joel Spitz (Trail Tree bookplate and stamp to inside of box).

£4,000-6,000

US\$5,200-7,700 €4,700-7,000

ALKEN, HENRY THOMAS (1785-1851)

[Scenes in the Life of Master George. London: Thomas M'Lean, 1823, plates watermarked 1822.]

First issue of this sought-after work, showing a boy's initiation into various forms of sport, some more pleasant than others. This series of satirical illustrations mocking the social and cultural norms of the early 19th century was a critical and commercial success, the publication going through four further editions. The soft-ground etchings, with their illustration of the slightly rotund and baffled looking Master George, are each accompanied by a humorous caption, sarcastically mocking the aristocrat in his doings. Bobins IV,1374; Mellon/Snelgrove 98; Schwerdt IV, p.4; Tooley 46.

Oblong quarto (260 x 352mm). 12 soft-ground etchings coloured by a contemporary hand (occasional spotting and offsetting). Modern dark blue three-quarter morocco, earlier maroon morocco label on upper cover, gilt to spine and covers (extremities very slightly rubbed, joints repaired and cracking, headcap defective). Encased in modern blue cloth chemise and slipcase with gilt lettering to spine. *Provenance*: Le Vivier Library (sold at Christie's South Kensington, 30 October 2012, lot 50).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800



θ**66**

ALKEN, HENRY THOMAS (1784-1851)

Scraps from The Sketch Book of Henry Alken, engraved by himself, containing fortytwo coloured plates. London: T. M'Lean, 1823.

First edition of Alken's printed sketch book depicting hunting scenes, shooting, Eastern horsemen, skittles matches, dog fighting and other amusing subjects. Bound with the title and five plates of Alken's *Symptoms of Being Amused*, also published by Thomas M'Lean in parts during 1822, (Bobins III, 1172) and twelve plates from Alken's *Illustrations to Popular Songs* (Bobins I, 37). Siltzer p.71; Schwerdt I p.21.

Oblong quarto (248 x 347mm). Title and 42 soft ground etchings coloured by a contemporary hand (with watermarks 1821-1822), with additional title and five plates and twelve further plates by Alken all contemporary hand-coloured (very light spotting to a few plates, minor soiling in places). Crimson straight-grained morocco, sides gilt in a panel design, outer panel with gilt tooled border, spine in six compartments with raised bands, inner dentelles gilt (rubbed at joints and edges, corners worn).

£2.500-3.500

US\$3,200-4,400 €3,000-4,100





BLAKE, C. (FL. 1826)

[The Poacher's Progress. London: C. Turner, 1826.]

'Very rare. The only English set of coloured prints dealing exclusively with this subject. The plates, mostly depicting night scenes, are very beautiful' (Schwerdt). We have not been able to trace any set selling at auction, although RBH does record Sotheby Parke Bernet selling a lot containing 8 copies of a 1981 facsimile edition on 17 June 1982, lot 274. Bobins III, 1178; Schwerdt II, 72b.

Oblong folio (422×547 mm). 8 engraved plates coloured by a contemporary hand and printed on J. Whatman Turkey Mill watermarked paper, small quarto single sheet prospectus mounted on first leaf (lacking title, prospectus creased and with small marginal repaired tears, plates 1 and 7 with short marginal repairs just into image but without loss, evidence of mounting tape on versoes, some occasional faint browning and staining confined to margins, a few tiny insignificant chips to corners and edges on a couple of plates). Modern burgundy half crushed morocco.

£10,000-15,000

US\$13,000-19,000 €12,000-18,000

ALKEN, HENRY THOMAS (1785-1851)

[Sporting Anecdotes. London: R. Ackermann, 1833-1837.]

A seldom encountered set of large humorous prints. The present copy, in addition to the sixteen plates, includes the original pencil drawing for plate 4 'Jorrock's Hunt Breakfast' and Alken's watercolour sketch for plate 12 'The Sporting Bishop', both mounted on blank leaves facing the relevant plate. The juxtaposition of the pencil drawing and plate 4 reveals that an additional figure was added to the final composition, with two men sitting at the end of the table as opposed to a single gentleman. Bobins IV, 1384; Siltzer, p.62 calls for 18 plates, but also some with different titles than cited in this copy.

Oblong folio (406 x 508mm). 16 etchings coloured by a contemporary hand, with Alken's original pencil drawing for plate 4 and original watercolour for plate 12, interleaved; blank leaf annotated and signed in ink (restored marginal tear to plates 1, 2, 4, 9 and 13). Disbound and all loose in modern red quarter morocco and green cloth box.

£2.000-3.000

US\$2,600-3,800 €2,400-3,500



θ**69**

RAWSTORNE, LAWRENCE (1774-1850), AUTHOR AND J. T. RAWLINS (FL. 1837), ARTIST

Gamonia: or, The Art of Preserving Game. London: Rudolph Ackermann, 1837.

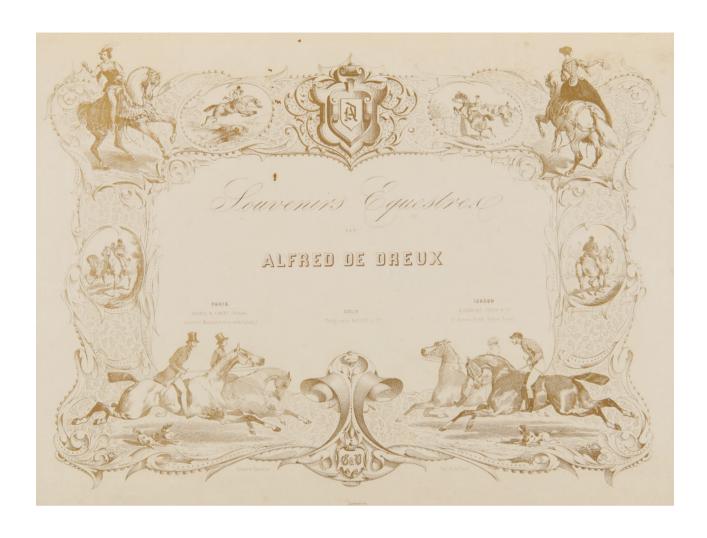
First edition of a work celebrated for its 'unusually attractive' shooting scenes (Schwerdt). As noted in the preface to a later edition 'Gamonia is valuable not only for its rarity and charm, it is the first treatise devoted solely to the subject of pheasant rearing, covert shooting, and the management of woodlands for the special purpose of preserving game'. Abbey Life 392; Bobins II, 786; Chute 536; Schwerdt II, p.127; Tooley 393.

Octavo (234 x 150mm). Half-title, dedication page and small errata slip pasted on last leaf, 15 aquatint plates by and after J.T. Rawlins, coloured by contemporary hand (plates shaved, affecting publishing line of plate 10). Slightly later olive green straight-grain morocco, covers with decorative borders in gilt and blind, spine lettered in gilt, gilt edges (extremities lightly rubbed); contained in a modern morocco-backed slipcase. *Provenance*: Samuel B. Webb (bookplate).

£1,000-1,500

US\$1,300-1,900 €1,200-1,700





DREUX, ALFRED DE [PIERRE-ALFRED DEDREUX] (1810-1860)

Souvenirs Equestres. Paris: Goupil & Vibert, [n.d. but c. 1842].

Very rare series of lithographic plates by celebrated artist Alfred de Dreux capturing all manner of equestrian activities. De Dreux was born in Paris in 1810, the son of the architect Pierre-Anne de Dreux. His interest in art was fostered from an early age by his uncle, the artist Dedreux-Dorcy, a close friend of the painter Gericault, whose choice of subjects, notably horses, were to have a lasting influence on the young artist. During the 1820s he studied under Léon Cogniet, and his equestrian portrait of *The White Stallion*, exhibited at the Paris Salon in 1831, revealed the strong influence of Stubbs on his work, recalling in particular Stubbs's *Horse attacked by a Lion* (1770). From the mid-1840s de Dreux travelled frequently to England where he particularly admired the work of Landseer. The present suite, published during de Dreux's stint in England, beautifully displays the artist's unique compositions that merged the distinctive French and English styles; the delicate modelling of the animals and the soft linework of the topography complementing the depictions of traditionally English hunting scenes. Bobins IV, 1395.

Folio (471 x 361mm). Lithographic title in gilt, two sets of 24 lithographic plates, one in sepia the other in colour (scattered spotting and marginal finger soiling throughout). Late 19th-century red straight-grained half morocco with marbled boards by Stroobants, leaves on mounts, spine gilt in compartments with raised bands and gilt lettering (extremities rubbed). *Provenance*: Carlo de Poortere (bookplate; sold Sotheby's, 6 November 2014, lot 286.) — art nouveau bookplate with motto 'Librorum Flos Illibatus.'

£5,000-8,000 U\$\$6,300-10,000

€5,900-9,300



ANDRASY, MANO (1821-1891), WENCKHEIM, BÉLA, AND OTHERS

Hazai vadászatok és sport Magyarországon. Budapest: Armin Geibel, 1857.

First edition of 'a magnificent book which illustrates every form of sport as practised by the Hungarian nobility in this unrivalled corner of pre-war Europe' (Schwerdt). Also issued in French the same year, this first, Hungarian-language edition is rare on the market, with only the Le Vivier (2012) and Schiff (1990) copies recorded at auction by ABPC and RBH. This edition has the table of contents printed with publisher's advertisements on the verso. The main bibliographies list only the French edition, cf. Lipperheide Ebd 11; Schwerdt I, 31. Bobins II, 431.

Broadsheet folio (598 x 429mm). Half-title. 13 hand-finished chromolithographic plates, of which 6 are mounted on card, and 12 chromolithographic vignettes mounted in the text, after B. Orczÿ Béla, Marko and others by A. Bayot and others, wood-engraved illustrations (minor marginal spots in one plate). Original brown cloth boards tooled in blind, title lettered in gilt on upper cover (rebacked in brown morocco lettered in gilt, recornered). *Provenance*: 20th-century bookplate of a woman reading with initial 'C' — John M. Schiff (sale, Sotheby's NY, 11 Dec. 1990, lot 20).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000



GRENIER, FRANCIS (1793-1867)

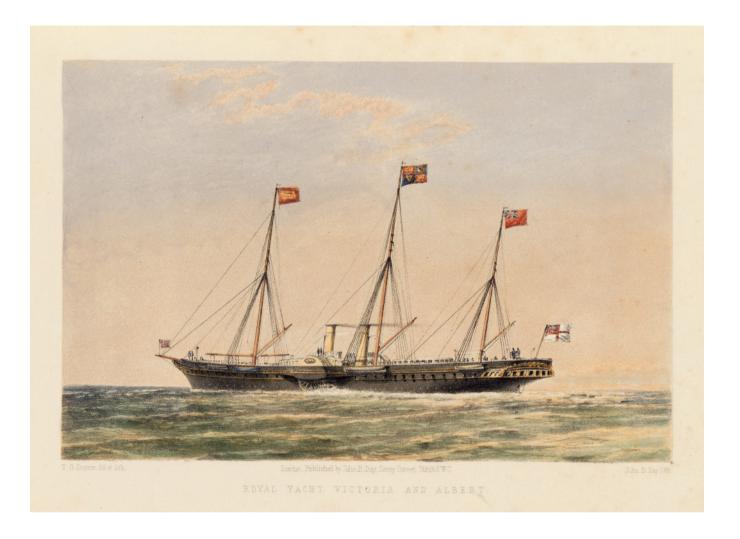
Album de Chasseur. Paris: by Arnauld de Vresse, [c. 1860].

Rare complete copy in the publisher's cloth, finely coloured: 'Albums of this kind, in complete state, are difficult to find owing to the practice of framing the plates, which are not to be compared with English coloured prints and lithographs of the same period, (the first half of the 19th century), although they possess a charm of their own and are amusing. Grenier was a good artist and specialised in sporting subjects' (Schwerdt). Bobins II, 530; Schwerdt I, 219.

Oblong quarto (262 x 340mm). Engraved frontispiece with hand-coloured sporting border and 22 plates, unnumbered, all finely contemporary hand-coloured and heightened with gum arabic (very minor spotting in places, one plate a little dust soiled). Publisher's quarter green morocco, over green pebble-grained cloth boards, covers with blind borders, title gilt at centre, white moiré endpapers (joints and head and tail of spine a little worn, covers slightly rubbed); green cloth slipcase.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



DUTTON, T. G. (1820-1891)

Yachting: A Series of Twelve Celebrated Yachts. London: John B. Day, [1877].

Rare series of yachting plates by one of the most celebrated Victorian marine artists. Dutton was one of the most prolific lithographers of the 19th century, and today The National Maritime Museum, Greenwich, holds an almost complete collection of his published lithographs. *Yachting* presents a suite of 12 hand-coloured plates taken from Dutton's commissions at the bequest of the wealthy ship-owners and builders of the day. Each plate is accompanied by a descriptive text.

The ships featured are among the 'best known and most admired craft in the pleasure navy' (Introduction). They are: 1. Victoria and Albert Steam Frigate; 2. Osborne Steam Sloop; 3. Arrow Cutter; 4. Corisande Yawl; 5. Egeria Schooner; 6. Fiona Cutter; 7. Guinevere Schooner; 8. Oimara Cutter; 9. Florinda Yawl; 10. Gwendolin Schooner; 11. Kriemhilda Cutter; 12. Livonia Schooner. Dutton's chromolithographs were the subject of an exhibition at the Scottish Maritime Museum in 2002; Bobins II, 639.

Folio (336 x 272mm). Half-title, title printed in blue and black, 12 tinted lithographic plates, colour printed flags in text, pp.2 of publisher's ads at rear with prices annotated in ink manuscript (scattered spotting throughout). Original blue cloth stamped in black and gilt, page gilt edges (re-backed, slight rubbing to extremities, heavier to head and foot of spine with some minor loss).

£4,000-6,000 U\$\$5,100-7,600 €4,700-7,000

,4,700-7,000



Fig. 20. The state of the state

NAVAL AND MILITARY (LOTS 74-128)

θ74

DECKER, PAUL, THE ELDER (1677-1713), PAUL DECKER THE YOUNGER (1685-1742), GEORG PHILIPP (I) RUGENDAS (1666-1742), ABRAHAM DRENTWETT THE ELDER (1647-1729), AND OTHER ARTISTS

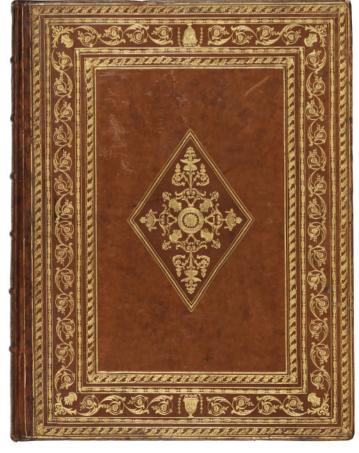
Repraesentatio Belli, ob successionem in Regno Hispanico ... Der Spanische Successions Krieg. Augsburg: heirs of Jeremias Wolff, 1714

Very rare set of plates illustrating scenes from the War of the Spanish Succession (1701-1714), all beautifully coloured and heightened in gilt by a contemporary hand. The plates have strong impressions, and are set within frames, some with titles within large ornamental cartouches. There are both naval and military scenes, with the following depictions of battles with small, but highly detailed maps: Augsburg, Barcelona (2), Bethune, Bonn, Brugge, Casale, Douai, Gaeta, Ghent, Gibraltar (2), Huy, Kaiserswerth, Landau, Lisbon, Liege, Milan, Mallorca, Nenen, Nons, Oostende, Oudenaarde, Rissel (Lille), Sardinia, Schellenberg, Susa, Tortona, Tournai, Traben-Trarbach, Turin, Ulm, etc. Berlin Kat. 103 (incomplete); Bobins III, 1165; Brunet V, 626 (French edition). No other copy with hand-coloured plates has appeared at auction (RBH).

Folio (554 x 423mm). Engraved title and 56 plates, by Johann August Corvinus, Johann Jacob Kleinschmid, Karl Rembshart, Martin Engelbrecht, Georg Heinrich Schifflin after Paul Decker the Elder, Paul decker the Younger, Georg Philipp (I) Rugendas, Abraham Drentwett the Elder and others, one letterpress text leaf in German (occasional faint offsetting and spotting). Contemporary calf, covers with wide elaborate gilt neoclassical borders, composed of fillets, foliate and rope-work tools and a large foliate scroll of helianthus with vases on two sides and grotesque masks at corners, framing a gilt central lozenge filled with foliate tools surrounding an astrantia tool within wheel, the grotesque mask tools repeated, gilt spine and turn-ins, red speckled edges (expertly re-backed, new spine richly gilt and tooled, extremities lightly rubbed, corners slightly bumped).

£20,000-30,000

US\$25,000-37,000 €24,000-35,000





075

PARROCEL, CHARLES (1688-1752)

Differentes attitudes de la cavalerie et de l'infanterie. (Paris: c. 1725). [Bound with:] Recueil de differentes attitudes de cavaliers et de dragons. Paris: [c. 1730].

The fine, coloured Sachsen-Teschen copy of two works rarely found complete, depicting French cavalry and infantry. Parrocel trained with his father Joseph and godfather, Charles de La Fosse, both celebrated artists, and was elected to the French Royal Academy in 1821. The younger Parrocel was a serving cavalry officer from 1705-07 and later joined Louis XV at the battle of Fontenoy. Menessier de la Lance praises his portrayal of horses and their movement, as well as the very correct depiction of the cavalry. Bobins V, 1588; Brunet IV, 387. Mennessier de la Lance II, 288.

Two works in one, folio (349 x 253mm). 152 engraved or etched plates in total, intermixed, comprising an engraved title and 139 plates in first work, and 12 plates including the title in second work, by Crépy, Parrocel, De Bercy and Huquier, all with contemporary hand-colouring, within yellow and black frame (except 3), most numbered (some in ms.), marginal pencil rules on some leaves (minor marginal stain in 2 plates), on guards. 19th-century half polished calf, gilt spine with Sachsen-Teschen monogram in compartments, red leather label (lightly rubbed and bumped). *Provenance*: Duke Albrecht von Sachsen-Teschen (1738-1822; binding, early shelf label on front pastedown) — F.C. Koch, Rotterdam (bookplate; sale Hamburg, 11 December 1974).

£5,000-8,000

US\$6,300-10,000 €5,900-9,300



RASPE, GABRIEL NICOLAS (1712 1785), EDITOR

Recueil de toutes les troupes qui forment les armees francoises dessines et illumines d'apres nature. Nuremberg: Gabriel Nicolas Raspe, 1761.

A fine set of the plates of the 'Maison du Roi' finely hand-coloured and highlighted in gold and silver, with important royal military provenance. The first thirteen plates, reduced copies of the plates by Eisen, illustrate the costumes of the companies of Guards, including the Musketeers. The remaining plates each represent a soldier and an officer from each regiment, giving the name of the colonel or 'mestre-de-camp', the number of battalions, the number of men, the date of its creation and how the regiment was ranked. The contemporary colouring is very fresh and fine; especially rare when highlighted in gold and silver. This copy is from the library of Ludwig, Graf von Wallmoden, who was the [illegitimate] grandson of George II. Wallmoden served in the Hanoverian Leibgarde-Regiment, before he transferred to the Prussian army in 1790, serving in the revolutionary wars against France, and winning the Prussian Order Pour le Mérite in 1794. In 1795 Wallmoden entered the service of the Austrian army, and further distinguished himself at the Battle of Wagram and subsequent actions in a long career, which culminated in his appointment as deputy to Field Marshall Joseph Graf Radetzky in 1848. Prince Frederick Augustus, Duke of Cambridge, the seventh son of George III (and therefore a grandson of George II), was educated at Göttingen and studied military tactics at the Prussian court in Berlin, before joining the Hanoverian army as a Colonel in 1793, serving as colonel and then major-general in Wallmoden's corps in the campaign of 1794-1795, and he remained with the Hanoverian army until 1803, when he transferred to the British army. Following Hanover's recovery of its independence in 1813, the Duke of Cambridge became Governor General, and then Viceroy in 1816, a position which he held until 1837. Bobins III, 1156; Cohen de Ricci 862 (214 plates only); Colas 2509; Lipperheide Ok 9

Quarto (205 x 140mm). Engraved title with elaborate baroque border, engraved plates of military uniforms all in contemporary hand-colour, plates numbered 1-220 comprising a total of 222 plates with nos. 197 and 198 having bis plates, heightened in gold and silver, descriptive notes engraved at foot of each plate, 2 leaves of letterpress index (plates 82-83, 89-90, 93-94, 130-131, inverted, but complete, light stains on page 98-100, rare marginal soiling). Contemporary mottled calf, spine with raised bands richly gilt in compartments, tan morocco title label (slightly rubbed, spine a little crackled, corners worn). *Provenance*: Prince Adolphus Frederick 1st Duke of Cambridge (1774-1850, crowned inkstamp on title, Lugt 118; possibly a gift to:) — Ludwig Georg Thedel, Graf Von Wallmoden (1769-1862, engraved armorial bookplate).

£6,000-9,000

US\$7,600-11,000 €7,100-11,000



DE MONTIGNY, CLAUDE-ANTOINE LITTRET (1735-1775)

Uniformes Militaires...les uniformes de la Maison du Roy, de tous les Regiments de France, des drapeaux, et etenards et guidons. Paris: chez l'auteur, 1772.

An exquisite collection of hand-coloured costume plates depicting French military uniforms. Littret de Montigny captures the diverse array of uniforms and flags used by the French army under Louis XV, accompanied by a brief history of each, providing a unique insight into the French military only 17 years prior to the revolution. Bobins V, 1583; Cohen 735; Colas 2137; Lipperheide, OK 13.

Small octavo (154 x 88mm). Engraved and contemporary hand-coloured title with a contemporary price ticket, engraved 2pp. 'Avertissement' and 2pp. index, 170 numbered and 5 unnumbered engraved plates by de Montigny, coloured by contemporary hand and with accompanying text (no. 140 appearing twice, light toning to the title and no. 46). 19th-century morocco by Chambolle-Duru, gilt spine ruled in six compartments, gilt lettering to second and third compartments, the others decorated with foliate tools, gilt edges.

£7,000-10,000

US\$8,900-13,000 €8,200-12,000



θ**78**

[FEYERABEND, FRANZ (1755-1800)]

[Costumes militaires des cantons de la Suisse. Die eidgenössischen Truppen. Basel: Franz Feyerabend, 1792.]

Feyerabend's celebrated suite of plates of Swiss military costumes: 'cet suite est de la plus grande rareté.' (Colas; this suite is incredibly rare). Franz Feyerabend came of a family of artists (the landscape artists Augustin and Samuel Feyerabend were his brothers) and abandoned his initial studies of sculpture to pursue a career as a portraitist, landscape artist and later caricaturist, who worked in oils, watercolour and gouache, as well as print media. This suite of 26 plates, which is one of his best-known works, demonstrates his ability to combine these techniques to great effect: they were printed with a lightly-etched outline, and then heavily coloured in both wash and gouache by Feyerabend, creating an effect closer to that of an original gouache than of a print. The complete suite of plates is of great rarity, as Colas states: no copy can be traced in Anglo-American book auction records since 1902, nor in German book auction records since 1960. The work was reproduced by Emile Volmar as Officiers et soldats des differents contingents des cantons suisses reunis a Bale en 1792, dessines et colories ... d'apres les originaux de F. Feyerabend. Bobins III, 1138; Colas 1058; Hiler, p.312; Lonchamp 211.

Folio (363 x 240mm). 26 outlined etchings coloured by a contemporary hand (a number of plates closely cropped into plate mark, just touching image of plate 19, light scattered spotting). Modern quarter vellum over decorative printed paper boards (lightly soiled). *Provenance*: unidentified circular ink stamp monogram on front free endpaper and flyleaf — small erased stamp on flyleaf.

£3.000-5.000

US\$3,800-6,300 €3,600-5,800



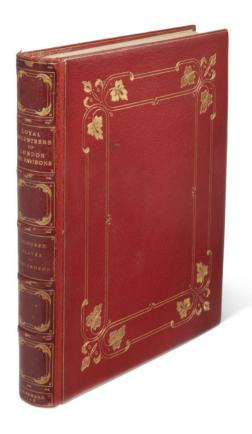


Figure 20 Tip. 13 Super St. Chisto.

θ79

ROWLANDSON, THOMAS (1756-1827)

Loyal Volunteers of London and Environs, Infantry & Cavalry, in Their Respective Uniforms [engraved title:] –This Illuminated School of Mars or Review of the Loyal Volunteer Corps of London [letterpress title]. London: R. Ackermann (1798-1799).

A very fresh copy of the first edition, the plates finely hand-coloured and highlighted in gold. 'Perhaps one of the most original and even romantic sets of English military plates' (Bobins). The volunteer corps came about as a response to the imminent threat of invasion by French revolutionary forces, and fear of the terror unleashed in Paris. In his introduction, Ackermann notes that 'The high fermented state of Politics at home, in conjunction with the crooked policy of our enemies abroad, was truly alarming. At this moment, the enemy had advanced their best regulated legions to the shores of the British Channel; and for the determined purpose of spreading through our land such miseries as have already rendered wretched their own'. Rowlandson describes the drill position of each soldier in engraved text below each plate. A remarkable set of this beautiful and historically important work. Abbey Life 379; Bobins II, 385; Tooley 416.

Large quarto (325×253 mm). Pp. viii, 4 including subscribers lists, 87 aquatint plates, including the title, coloured by a contemporary hand, some plates watermarked J. Whatman 1794, most highlighted in gold, numbered 1-79 for the infantry with 77,78 and 79 engraved on a single plate, and 1-9 for the cavalry, with plate 3 of cavalry mounted as frontispiece, all with printed descriptions, extra-illustrated with an unsigned plate of three infantrymen at end, plates with later tissue guards (some light spotting, very rare marginal mark). Early 20th-century red crushed morocco by Bayntun of Bath, covers with elaborate gilt-scrolled and leafy border, spine with raised bands gilt in compartments, wide turn-ins with corner-pieces of gilt pointillé and small gilt tools (rebacked with original spine laid down). *Provenance*: W. J. Mac Dougald (bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

080

MANSFELD, JOHAN GEORG (1764-1817)

Abbildung der Neuen Adjustirung der K.K. Armee. Vienna, Tranquillo Mollo, [1796-1798].

One of the finest military costume books of the period with dedication portrait of the Archduke Ferdinand Karl (1793-1875), later Ferdinand I, Emperor of Austria. The portrait depicts Ferdinand I as a young boy, confirming the traditional dating of this work to the end of the 18th century. Ferdinand I was familiar with the engraver, lithographer, and watercolourist Johan Georg Mansfeld from a watercolour portrait of the Duchess of Oldenburg in his possession. In this impressive volume Mansfeld captures the military costume of the period, illustrations after the artist Vincez Georg Kininger (1767-1853), a professor of drawing and etching at the Vienna Academy. The work was later re-issued sometime around or just after 1800, without the portrait and without the soldiers' pigtails. Bobins II, 1508; Colas, 1609 'Très belle suite fort rare complète', erroneously calling for 44 plates only; Glasser, 142; De Ridder, 53.

Folio (508 x 367mm). Engraved title within decorative aquatint border, uncoloured stipple-engraved frontispiece portrait of Archduke Ferdinand Karl by Mansfeld, 46 contemporary hand-coloured aquatint plates, all within border, by Mansfeld after Kininger, each plate lettered 'C.P.S.C.M.' on lower margin and coloured, no. 1-46 (light spotting and finger-soiling mostly confined to margins, plate 14 unevenly trimmed). Marbled half calf drop-spine, spine gilt in compartments, each with decorative ornaments, and gilt lettering reading 'King of Prussias Regiments', with marbled endpapers (worn corners, extremities lightly rubbed); contained in a modern cloth box with leather label reading 'Military Uniforms 1794', lettered in gilt (worn corners, marks to surface). *Provenance*: Lord Dalkeith (1772-1819, Earl of Dalkeith and later 4th Duke of Buccleuch, ownership inscription in ink on front free endpaper) — Duke of Buccleuch (armorial bookplate).

£4,000-6,000

US\$5,100-7,600 €4.700-7.000

WEBER, THOMAS (FL. 1799)

[Kaiserlich Russische Truppen Augsburg]. Augsburg: Thomas Weber, & G. Schleich, 1799.

An extremely rare collection of 6 hand-coloured engravings of Russian regimental uniforms: including the Lukashin Cuirassiers, Dragoons, and Hussars, Baranovksy Tartars, Don and Ural Cossacks, as seen in Augsburg in 1799. In that year, Tsar Paul I of Russia, worried by Napoleon's successes in Europe and particularly the German states, re-instated the well-respected Field-Marshall, Alexander Suvorov (1729-1800), whom he had removed following his accession to the Russian throne after Catherine the Great's demise. Paul had felt threatened by Suvorov's powerful position at the Russian court and Suvorov's closeness to Catherine but the decision to re-instate him proved wise as within that year Suvorov's Russian troops had largely nullified Napoleon's victories in the German states and Italy. The owner of this work, Baron Dunoyer de Noirmont, was himself an artist specialising in military subjects, publishing his Costumes Militaires Français [c. 1830-60]. Unrecorded by Colas and Lipperheide. Bobins IV, 1291.

Folio (389 x 285mm). 6 fully contemporary hand-coloured aquatint engravings (304 x 201mm), after Weber, one by Fr. Vogel, mounted on boards (a few marginal stains, light dust-soiling). Later dark red morocco backed marbled boards (extremities rubbed). *Provenance*: Baron de Noirmont (1816-1896; bookplate) — 'N.M. Bibliothèque Militaire' (small stamp on flyleaf).

£1,000-1,500

US\$1,300-1,900 €1,200-1,800

θ**82**

GESSNER, C[ONRAD] (1764-1826)

Military Evolutions. London: R. Ackermann [n.d. but 1799-1802].

First edition of a splendid and very large series of prints depicting the cavalry of the allied forces fighting in the Napoleonic Wars. The plates show Bavarian, Danish, English, French, Hessian, Austrian, Prussian, Russian and Saxon military. Beautifully coloured, the prints vary in their depictions of large-scale military operations, such as the 'Danish Hussars charging the Enemy' (plate 25), and jovial moments of respite between battles, as seen in 'A Piquet of Saxon Dragoons in an Old Castle' (plate 23). Bobins II, 352; Prideaux, p.377.

Large oblong folio (581 x 680mm). 29 (of 30) lithographic prints coloured by a contemporary hand (lacking plate 27, soiling heavier to margins, marginal tears to plates 1, 2, and 20 all repaired with tape on verso, creasing to plates 4 and 8, plate 10 heavily trimmed down, plates 15 and 16 with plate number crossed out and new number written in pencil, plate 20 with several marginal tears, large 57mm tear touching the image and large chip, all repaired with tape and paper infill to verso). Original brown wrappers bound in with pink titled label to front wrapper, leaves on mounts, 19th-century straight-grained roan-backed green paper covered boards, upper cover with gilt decorative border and lozenge-shaped red morocco label decorated and lettered in gilt, gilt spine (wrappers mounted on modern paper, pink paper label extremely worn with chip affecting title, extremities rubbed most heavily affecting spine, scratches to covers with covers strengthened, joint splitting at foot of spine).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800







ATKINSON, JOHN AUGUSTUS (1822-1859)

A Picturesque Representation of the Naval, Military and Miscellaneous Costumes of Great Britain. Text in French and English. London: W. Bulmer & Co. for William Miller and James Walker, 1807 [watermarked 1805].

A handsome copy of the rare first edition, first issue. The later issue (Tooley 71) carries a title with 'thirty-three' instead of 'one hundred' plates, and 'Vol.I' is deleted. Originally intended as a three volume work with 100 aquatint plates, only the first volume was completed. Abbey *Scenery* 12: Bobins IV, 1272; Brunet I, 539; Colas 172; Ogilby 78.

Folio (471 x 332mm). Volume I (all published). Half-title, title, 33 aquatint plates, coloured by a contemporary hand, by Atkinson. Modern three-quarter red morocco gilt, title gilt lettered in cartouche on upper side.

£5,000-8,000 US\$6,300-10,000 €5,900-9,300



θ84

EBEN, ADOLPHUS CHRISTIAN FREDERICK, BARON D' (1771-1832) AND NICOLAUS HEIDELOFF (1761-1837)

The Swedish Army. Modèles de l'Uniforme Militaire Adopté dans l'Armée Royale de Suède. London: Rudolph Ackermann, 1808.

Coloured aquatints of Swedish officers and soldiers against picturesque backgrounds of army camps, fortifications, and city views. Baron Eben, born of an ancient Prussian family in Silesia, entered the English service in 1800 and eventually served in the Prince of Wales's 10th Regiment of Light Dragoons in 1806-1808. At the command of the Prince of Wales, he established a company of light horse, after the manner of the Hungarian hussars and composed of foreigners. The present work, dedicated to the Prince of Wales, consists of 29 pages of 'Remarks on the Organization and Present State of the Swedish Army' (with facing text in French), followed by vivid aquatints by Heideloff after original drawings by Eben. It was probably meant as a study to aid Eben's efforts to reorganize the English army. Bobins I, 319; Colas 927; Prideaux p.334; Tooley (2nd ed.), p.432.

Quarto (336 x 270 mm). Two engraved dedication leaves in English and in French, half-title page, 24 coloured aquatints heightened with silver and gold, individual captions in ink, and one partly coloured aquatint plate at the end, titled 'The Distinctive Marks of Rank. Les Marques distinctives des officiers.', marbled paper end sheets (occasional very light smudging throughout, spotting to English dedication leaf affecting the work 'Royal' in the title, a light corner crease to plates 9 – 12). $20^{\rm th}$ century brown half calf over marbled boards, gilt lettering to spine and front board (rubbing to extremities).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000

[BERKA, JOHANN (1758-1815)]

L'Armée française représentée en 18 feuilles. Prague: Francois Zimmer, [n.d. but c. 1810].

Very clean copy of rare first edition of suite of colour engravings depicting Napoleon's army. Bobins IV, 1133; Colas 303; Glasser pp.61-62.

Octavo (241 x 146mm). Engraved title and 18 engraved plates coloured by a contemporary hand (plates 8 and 14 cut down, very occasional spotting, overall plates in excellent clean condition). Contemporary green boards, with yellow shield label titled in black to front cover (covers unevenly sunned).

£1.000-1.500

US\$1,300-1,900 €1,200-1,800



θ**86**

[SAUERWEID, ALEXANDRE IVANOVITCH (1783-1844)]

Uniformes de la Garde de Sa Majeste le Roi de Westphale. [Dresden, c. 1810]

Jérôme-Napoléon Bonaparte, King of Westphalia's own copy of a suite of plates depicting the various uniforms of his army. These copper engravings were produced for the younger brother of Napoleon I, who reigned as Jérôme Napoléon I between 1807 and 1813. The plates are recorded in Lipperheide as engraved after Alexandre Sauerwied. Born in St. Petersburg, Sauerwied trained at St. Petersburg Academy of Arts (1790–1798), from which he graduated with a gold medal. From 1810 he worked and lived in Paris and Dresden, where his skills as a draftsman and engraver earned him commissions from the Court of Napoleon I. The title page bears the ink annotation ascribing the designs to a Colonel Gautier, a professor in the 'cabinet togpographique', however further research has not offered any further information as to who this figure might be. Bobins II, 366; Lipperheide Qdf 9.

Small folio (313 x 208mm). Later printed title page, 19 copper engraved plates coloured by contemporary hand (marginal tears to plates 2 and 10, very light spotting and finger-soiling). Contemporary red straight-grain morocco, covers stamped with gilt foliate decorative border and gilt crest of Jérôme-Napoléon Bonaparte, King of Westphalia, spine decorated in gilt and with black morocco label (extremities lightly rubbed, more heavily affecting spine). *Provenance*: from the library of Napoleon's younger brother, Jérôme, King of Westphalia, for whom the book was made (1784-1860, armorial binding) — Château de Balleroy (bookplate).

£6,000-8,000

US\$7,700-10,000 €7,100-9,400





MAASKAMP, EVERT (1769-1834)

Uniformes des gardes d'honneur des différens corps ... de la Hollande. Uniformen van de gardes d'honneur. Amsterdam: E. Maaskamp, (1811).

Extremely rare first edition, with beautifully hand-coloured plates depicting the guards of honour with a view of the city they represented. Bobins III, 1149; Landwehr 457; cf. Colas 2937 (citing the 1904 reprint; 'l'original est de la plus grande rareté).

Folio (403 x 290mm). 12 aquatint plates coloured by a contemporary hand, each plate with a leaf of explanatory text in French and in Dutch, with the names of the officers on duty on the verso (first plate faintly spotted, plate 2 and French explanatory leaf with small stain in margin). Contemporary boards (rebacked, front hinger detached, rear hinge reinforced with cloth tape, extremities lightly rubbed); contained in a morocco-backed clamshell box.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



KLEIN, JOHANN ADAM (1792-1875) AND WILHELM VON KOBELL (1766-1853)

[A series of 22 plates illustrating the military defeats of Napoleon, from the burning of Moscow to Waterloo.] Vienna: Chez Artaria, [c. 1815].

An impressive collection of hand-coloured engraved plates depicting the military defeats of Napoleon. Plates include Battle of Kulm, 1813; Austrian troops near Hollenberg; Battle of Leipzig; Bombardment of Wuerzburg, 1813; Battle of Hanau, 1813; Arrival of Napoleon in Elba, 1814. Bobins III, 1130.

Oblong folio (480 x 637mm), 22 numbered engraved plates, coloured by a contemporary hand, after Klein and Kobell, by H. Mansfield, C. Rahl, A. Bartsch, L. Beyer, Gauermann, Reinhold, all but one of the plates, which is captioned in German and Russian, captioned in French and German, and all but one with decorative printed border (occasional spotting and discolouration confined to margins, tear of paper on plate 21 with tape on verso). Later black calf with paper over boards simulating tree calf (extremities lightly rubbed with some cracking); black calf label to front board with gilded date, 1812–1815, spine with gilt lettering reads 'Artaria, Brand Von Moskau, 1812-1815'.

£5,000-8,000

US\$6,300-10,000 €5,900-9,300



SMITH, CHARLES HAMILTON (1776-1859)

Costume of the Army of the British Empire, according to the latest regulations, 1814. Designed by an officer of the staff. London: W. Bulmer for Colnaghi and Co., [1812]-1815.

Large and finely hand-coloured work depicting the British army at a crucial period in its history. The earliest plates are dated March 1812 and the last June 1815, the work having first appeared in 15 parts with 4 plates in each. Ogilby notes that in the parts issue the date of the 'Last Regulations' is 1812, whereas in the bound edition this is altered to 1814. Smith served in the army between 1797 and 1820. A writer on military history, he used his artistic ability to good effect in several works on British costume, besides establishing a reputation as an artist/naturalist. Bobins II, 391; Colas 2754; Lipperheide Qh 10; Tooley 456; Vinet 2195.

Folio (388 x 278mm). Engraved dedication, aquatint frontispiece and 54 plates, all coloured by a contemporary hand, aquatinted by I.C. Stadler after C. Hamilton Smith, and 6 engraved plates, coloured by a contemporary hand, showing regimental colours, plates watermarked J. Whatman 1813 (lacking title, upper wrapper from Smith's *Ancient Costume of England* 1811 incorrectly inserted). Later red half morocco (extremities lightly rubbed). *Provenance*: Robert M. Rosenbaum (bookplate).

£4,000-6,000

US\$5,100-7,500 €4,700-7,000



θ**90**

£2,000-3,000

JENKINS, JAMES (PUBLISHER) [AND WHITCOMBE, THOMAS (1760-1824), ARTIST]

The Naval Achievements of Great Britain from the Year 1793 to 1817. London: L. Harrison for J. Jenkins, [1816-1817, plates watermarked 1855].

Fine copy of this increasingly rare documentary record of naval engagements. The title vignette is coloured, as issued in later editions. This was the companion piece to Martial Achievements (lot 108) by the same publisher. Tooley notes that the two portraits were additional plates and 'the work is complete without them.' Abbey Life 337; Bobins II, 360; Tooley 282.

Large guarto (359 x 280mm). Engraved title with handcoloured vignette by W. Bartlett, 55 aquatint plates by S. Rawle, Sutherland and others after T. Whitcombe, coloured by a contemporary hand, one plain etched plate of the plan of the Bombardment of Algiers (without the two additional portraits of Nelson and St. Vincent and leaf with list of subscribers, scattered spotting and offsetting onto letterpress leaves, plate 18 heavily trimmed). Contemporary red half morocco gilt, marbled boards, spine lettered and decorated in gilt (extremities rubbed); housed in dark blue clamshell box. Provenance: Publisher's printed yellow label 'Naval Achievements. Coloured plates, Thirteen Guineas' (upper corner of inside cover) - with William Rider (Sale, London, September 1885, lot 34; catalogue clipping paste to inside cover) — Arthur Potts (bookplate).







091

ALKEN, HENRY THOMAS (1785-1851)

A Collection of Interesting Subjects of Marine Views, Military Parade, Hunting, Coursing and Racing &c. &c. London: Thomas M'Lean [n.d. but c. 1820].

'The rarest Alken item', (Abbey) even rarer as a complete suite and with the title page. There is only one other known complete version held at Yale university (most likely that noted by Abbey as being sold in 1907). According to the sale catalogue of 1907 'So few copies were issued that it was not considered worthwhile by the publishers to have the title printed' (Book Auction Records, December 1907). Indeed, in the present copy there is no letterpress leaf, instead what is offered is the exceedingly rare manuscript title page, giving the original full title. Although most of the plates show generic military scenes, there are some interesting plates displaying the Ottoman troops: 'Circassian Prisoners' (plate 26) and 'A Tartar Camp' (plate 27). More historical context is provided by plate 35 showing 'American Bushmen' and pl. 28 shows the 'Death of Ponitawski' (sic, i.e. the death of Jozef Poniatowski at Leipzig in 1813). Abbey Life 349.

Quarto (261 x 179mm). Manuscript title within frame, this later cut to edges of frame, 56 etched plates coloured by contemporary hand, all window-mounted with elaborately engraved border, titles and captions in manuscript, final 15 plates uncaptioned (offsetting, not affecting image, minor marginal finger-soiling). Slightly later brown straight-grained morocco, covers bordered with ornate foliate corner pieces joined by 4 thin filets and one double fillet, all stamped in gilt, later spine elaborately decorated and lettered in gilt, gilt turn-ins and edges (extremities lightly rubbed, spine re-backed, preserving original back strip). *Provenance*: James L. Claghorn (1817-1884, art collector, patron, an officer of the Pennsylvania Academy of the Fine Arts and the Philadelphia School of Design for Women; presentation label and visiting card mounted on to front free endpaper, dated 30 April 1883, to:) — George G. Meade Post, no.1, Department of Pennsylvania, Grand Army of the Republic (engraved library label on front pastedown and stamp on title).

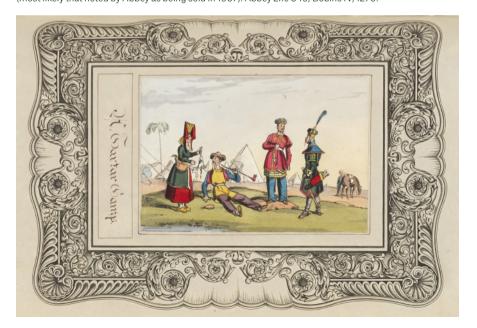
£4,000-6,000 U\$\$5,100-7,600 €4,700-7,000

θ**92**

[ALKEN, HENRY THOMAS (1785-1851)]

[Military Duties, Occurrences &c. &c.. London: Thomas M'Lean, n.d. but c. 1820.]

The cornerstone to any Alken collection, this rare suite of plates depicts in sharp detail various military ranks, regiments and costumes. Only one copy has come to auction in the last thirty-five years, also incomplete, and until recently (see previous lot) there was only one known complete version held at Yale university (most likely that noted by Abbey as being sold in 1907). Abbey *Life* 349; Bobins IV, 1270.



Quarto (261 x 179mm). 43 (of 56) etched plates, all coloured by a contemporary hand and windowmounted within leaf of grey paper with elaborately engraved border, titles and captions in manuscript (lacking 13 plates, expertly removed from their window-mounts retaining their frames, minor offsetting and occasional spotting). Slightly later emerald green straight-grained morocco, covers panelled with an outer frame composed of triple gilt fillets and foliate roll tool in blind enclosing central panel composed of nine gilt and three blind fillets connecting elaborate foliate corner pieces, gilt edges (extremities rubbed, joints with some expert repairs and recolouring); housed in green cloth chemise and green quarter morocco slipcase lettered and decorated in gilt (extremities lightly rubbed, concentrated on spine). Provenance: evidence of bookplate torn out of front pastedown.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

MALLET, LE CHEF D'ESCADRON (FL.1817), ARTIST, AND GODEFROY ENGELMANN (1788-1839), LITHOGRAPHER

[Collection des Uniformes de L'Armee Francais. Paris: chez Charles Picquet, c. 1817-1818.]

Complete suite of this rare collection of 12 lithographed plates of military costumes, particularly finely and fully hand-coloured, including full backgrounds. They depict the costumes of the 'Infanterie de la Garde Royale', and were made from the drawings of Mallet who was a squadron leader of the infantry and commissioned by the 'Commission des Uniforms' for the Ministry of War. Bobins II, 368; Colas 1954.

Folio (562 x 402mm). 12 lithographic plates after Mallet by Englemann, all finely hand-coloured, including the backgrounds (light scattered spotting on a few plates, rare thumb mark). Later quarter calf over marbled boards, preserving ?original brown paper wrappers (corners a little worn).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



LEWIS, W. (FL. 1820S), PUBLISHER

Naval Victories of Great Britain, from the commencement of the war in the year 1803 to 1816. London: W. Lewis, [n.d. but c. 1820].

A very rare series of aquatints depicting British naval engagements during the Napoleonic Wars and the War of 1812, by Sutherland, Bailey, Lewis and others, including such celebrated engagements as the Battle of Trafalgar on 21 October 1805, and single-ship actions such as that between USS Chesapeake and HMS Shannon on 1 June 1813. The aquatint plates are similar in style and composition to those used to illustrate James Ralfe's Naval Chronology (1818) and James Jenkins' Naval Achievements (1817; see lot 90), though scarcer. Bobins IV, 1283.

Folio (355 x 260mm). Letterpress title, 42 aquatint plates all coloured by a contemporary hand and mounted on grey paper with pen-line borders, list of plates in manuscript loosely inserted (very occasional light marginal dust-soiling). Contemporary dark olive half morocco gilt, spine gilt-blocked with ship tool (head and tail of spine and corners expertly restored, extremities lightly rubbed and scuffed).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100







ARNAULT, ANTOINE VINCENT (1766-1834), AND CHARLES ETIENNE DE LA MOTTE (1785-1836, ARTIST)

[Vie Politique et Militaire de Napoléon. Paris: Babeuf, 1822-1826.]

Large-format deluxe pictorial tribute to Napoleon, chronicling his life. The plates illustrate the revolt of Cairo, the treaty with the United States, the fire of Moscow, and the following events of Napoleon's life until his exile and death on the island of St Helena. This extensive collection of plates was created by France's foremost lithographer, Charles Étienne de la Motte, after paintings by members of the contemporary French School from Vernet to Géricault. It includes two proofs, one before title with a manuscript note to state that it is in its finished state ('Passage du Mont St Bernard'), the other with alternative title and alterations to figures ('Visite chez David'). Bobins IV, 1271; Brunet I, 490 (calling for 136 plates, not including frontispiece and the two portraits of Napoleon).

2 volumes in one, oblong folio (424 x 570 mm). 137 lithographic plates, coloured by a contemporary hand, two of which are duplicates, plate 57, 'Passage du Mont St Bernard,' and plate 99, 'Visite chez David' (without the accompanying text which appears to have been published separately, lacking the frontispiece and possibly one other plate, some occasional creases and minor marginal tears, tiny marginal chip to plate 54, captions to plates 20 and 23 poorly printed). Contemporary straight-grained red Morocco, covers framed with a gilt double fillet sandwiched by foliate scrolls, Napoleon's arms on covers, gilt spine with raised bands and Napoleon's monogram in compartments, gilt turn-ins, green silk liners framed with a gilt vine and grapes scroll, gilt edges (extremities faintly rubbed with some expert unobtrusive repairs). *Provenance*: Amedée-David, Comte de Pastoret (1791-1857; managed the transition from Napoleonic to Bourbon power in 1815, later Senator under Napoleon III; armorial bookplate) – Sir Weetman Dickinson Pearson, 1st Viscount Cowdray (1856-1927; publishing magnate; armorial bookplate).

Since the number of plates varies between sets, this lot is sold as a collection of plates, not subject to return.

£20,000-30,000 US\$26,000-38,000 €24,000-35,000

A96

[HAUSLAB, FRANZ VON (1798-1883)]

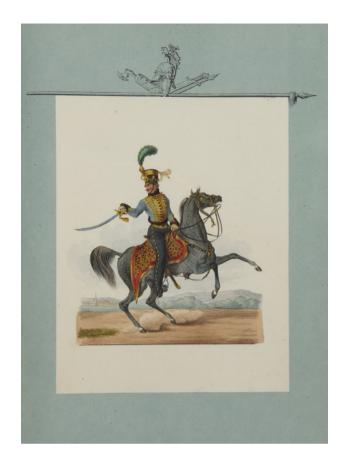
Darstellung der K.K. Oesterreichischen Armee mit allen Chargen in XXXVI Heften. Vienna: Joseph Trentsensky, [1823].

Handsome edition, with hand-coloured lithographs of the Austrian army mounted on blue paper. The work was issued in thirty-six parts and features lithography by Franz von Hauslab, a major innovator of chromolithography in cartography and the printing of topographic maps. Some copies also include a separately numbered 24-plate folio supplement that is not present here. Colas 1385; De Ridder 37-39; see J. Mokre, 'Franz Ritter von Hauslab (1798-1883): A Multifaceted Austrian Representative of the Progress in Cartography in the Nineteenth Century', in *Cartographic Journal* 55:2 (2018), pp.138-149; Bobins V. 1578.

2 volumes, quarto (288 x 220mm). Lithographic title with contemporary hand-coloured vignette, lithographic contents leaf, 4 leaves comprising of contemporary hand-coloured lithographic schemas, 36 section leaves, and 205 contemporary hand-coloured lithographic plates, all mounted on blue paper leaves with printed military decoration (toning and light spotting on a few plates, dampstain at end of vol. I affecting about 25 leaves but not images). 19th-century green morocco with sides incorporating printed publisher's wrappers, spine gilt, gilt turn-ins, gilt edges (light rubbing). {\it Provenance:} RK (bookplate). } \label{eq:content}

£3.000-5.000

US\$3,800-6,300 €3,500-5,800



θ**97**

AUBRY, [CHARLES] (FL. C. 1810-1840)

Collection des uniformes de l'armée française présentée au Roi. [Paris]: Au dépôt General de la Guerre, 1823.

Second edition, substantially enlarged from the first which only had 30 plates. From a young age Aubry moved in military circles, his father most likely a General serving in the French army, and began producing drawings and illustrations of military costume from 1817. He was quickly recognised as one of the foremost lithographers and draughtsmen of military scenes, showing a particular talent for depicting the cavalry. His reputation earned him the position of drawings professor at the Calvary School. Bobins V, 1571; Colas 178; Glasser p.17-19.

Folio (559 x 408mm). Engraved frontispiece and title, 1 leaf of contents and 84 lithographic plates; frontispiece, title and plates all coloured by a contemporary hand (light scattered spotting and marginal finger-soiling, 95mm tear to title page, small chip to plates 47 and 48). Contemporary straight-grain dark green morocco, covers and spine elaborately decorated in gilt, covers with decorative borders stamped in gilt and blind enclosing central coat of arms, gilt turn-ins (extremities lightly rubbed, some scratches to covers). *Provenance*: Louis-Antoine d'Artois, duc d'Angoulême (1775-1894; coat of arms stamped on covers, see Olivier pl. 2552).

£2,500-3,500

US\$3,200-4,400 €3.000-4.100





CUMBERLAND, GEORGE JUNIOR (FL. 1823)

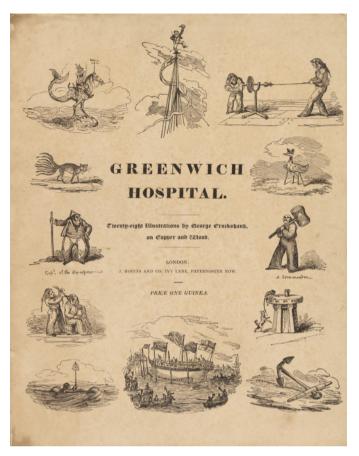
Views in Spain and Portugal taken during the campaigns of His Grace the Duke of Wellington. London: William Nicol, Cleveland-row, St. James's, 1823.

One of only 100 copies printed, a suite of etchings capturing the British military campaign in Spain and Portugal. George Cumberland Junior was the son of the artist George Cumberland (1754-1848). Like his father, he was a painter interested in experimental printmaking and an intimate friend of William Blake. He was exhibited at the Royal Academy in 1816-18. He followed the British troops under the command of Sir Arthur Wellesley, later 1st Duke of Wellington, in Spain and Portugal at the time of the Peninsular War (1808-14). He drew the original series of views from which he derived the present lithographs during the military campaign (the dates of events depicted range from 1811-13), Another copy of the book, presented to King John VI of Portugal, is kept at the Biblioteca Nacional de Portugal (Pert.: António Alberto Marinho Duarte de Sousa PTBN: D.S.XIX-300). Cumberland also authored another series of 12 views (similar to the ones included in the present volume), published in only thirty copies *circa* 1813. One bound volume of this first series is kept in the British Museum (Prints and Drawing Department, 174.a.24, 1904,0711.16.1-12). Bobins I, 270; Duarte de Sousa 2, 201.

Oblong quarto (268 x 370mm). 19 lithographic views coloured by a contemporary hand, number 13 comprising of 2 plates forming a panorama, 3pp. of letterpress description of the views signed by the author. Late 19th/early 20th-century dark blue green morocco, covers with gilt frames, spine in seven compartments with raised bands, lettered in gilt in the second compartment, the other compartments with repeated decoration in gilt, gilt edges and turn-ins, preserving printed portion of original wrapper as title mounted on front free endpaper (extremities lightly scuffed).

£4,000-6,000

US\$5,000-7,400 €4,700-7,000





BARKER MATTHEW HENRY (1790-1846) AND GEORGE CRUIKSHANK (1792-1878)

Greenwich Hospital, A Series of Naval Sketches, Descriptive of the Line of a Man-of-War's Man. By an Old Sailor. With illustrations by George Cruikshank. London: published by James Robins and Co,

A fine copy of the first edition in exceptionally well preserved contemporary pictorial boards, a large copy entirely untrimmed. 'In the original parts the work is of the utmost rarity, while in the original boards it is extremely scarce' (Cohn). Greenwich Hospital was written by Matthew Henry Barker, a sailor, journalist and newspaper editor who wrote a number of spirited and entertaining tales such as this of life at sea enlivened by his own experience in the East India Company and in the Royal Navy under the pseudonym 'An Old Sailor'. Many of these were illustrated by George Cruikshank, with whom he appears to have been friends. 'One of the most productive and individualistic of English illustrators... Cruikshank was at his best as an interpretive illustrator in books that permitted him to exercise his talent for comic exaggeration without distorting the author's intent' (Hodnett, 114). Abbey Scenery 226; Bobins IV, 1330; Cohn 53.

Quarto (285 x 235mm). Title with woodcut vignette, 12 etched plates, coloured by a contemporary hand, and 15 woodcut tailpieces in text, a large copy. untrimmed (rare marginal spotting, some minor offsetting). Original original publisher's printed pictorial paper boards (very minor dust-soiling) housed in a gilt red morocco slipcase by N. Root and Sons. Provenance: Herman Le Roy Edgar (bookplate).

£1,000-1,500

US\$1,300-1,900 €1,200-1,800

θ100

LIEDER, FRIEDRICH (1780-1859), AND [JOHANN FRIEDRICH] JÜGEL (1772-1833)

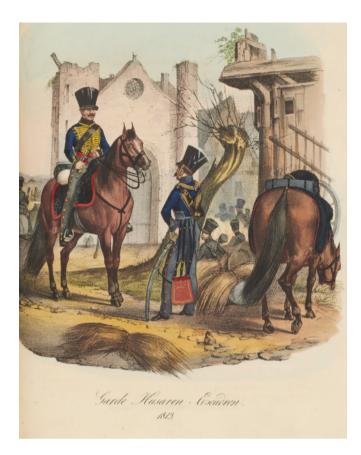
Darstellung der Königl. Preussischen Infanterie in 36 Figuren. Berlin: W. Wittich, 1820.

Prussian soldiers in attention and at ease, after their bloody wars against Napoleon. The artist, Friedrich Lieder, depicts uniforms and badges for each Prussian army corps, with soldiers performing standard drill movements, including rest posture, marching and rifle gripping, and frequently striking graceful, ballet-like poses. Aquatint engraving was completed by Jügel. The work was reissued in 1827, and a 41 plate edition appeared in 1821. Bobins II, 367; Colas 1863; Lipperheide Qdb 27.

Folio (541 x 385mm). Title, contents leaf, and 14 aquatints, richly and extensively coloured by a contemporary hand (occasional spotting and soiling; neat repair to short tear on margin of plate 14). 19th-century half calf, marbled boards, gilt titling piece on front board, spine lettered in gilt and with black calf label (extremities rubbed, most heavily affecting corners, old paper repair to front flyleaf). Provenance: A. Balsan (engraved bookplate).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



GROPIUS, GEORGE (1802-1842), PUBLISHER.

Die Uniformen de Preussischen Garden von ihrem Enstehen bis auf die neueste Zeit, nebst einer kurzen geschichtlichen Darstellun ihrer verschiedenen Formationen. 1704-1836. Berlin: George Gropius, 1840

A rare and magnificent work. These plates, the majority of which have fully coloured backgrounds, many of which are highlighted in gold and silver, are not signed; each represent several types of uniform of the Prussian Guards. The work covers the history of the uniforms from 1704 to 1836. Seven plates give specific details of the uniforms, such as the different emblems found on hats. This collection of images of the Prussian army is extremely rare, and, because of its quality and breadth, is considered one of the best iconographies of the Prussian army ever produced. Bobins III, 1142; Colas 2928; Lipperheide 2170 (now 'veloren').

Quarto (232 x 191mm), comprising 9 parts each representing a different period of the History of the Guards, pp. [2], 32, 12, 12, 12, 60, 38, 48, 6, 14, interspersed with 106 lithographic plates, all coloured by a contemporary hand (a few plates just trimmed in margins, slight offsetting, very rare mark). Blue half morocco over marbled boards by Anker Kyster 1941, spine with raised bands, gilt ruled in compartments (fractionally rubbed at extremities).

£3.000-5.000

US\$3,800-6,300 €3.500-5.800



θ102

[REINAGLE, PHILIP (1749-1833)]

[Illustrations of the Battle of Navarin. London: Colnaghi & Son, 1828.]

Fine hand-coloured plates after Reinagle's eye-witness drawings of this most important naval battle. Reinagle was aboard HMS Mosquito and saw first-hand the destruction of the allied Turkish-Egyptian fleet, effectively ending Ottoman resistance to Greek independence. This Colnaghi edition was published the same year as the first Italian edition. Bobins III, 1157; cf. Blackmer 1403 (Italian edition); Droulia 1531.

Folio (340 x 500mm). Lithographic plan and 12 hand-coloured lithographic plates showing the dramatic naval battle by Hullmandel after Reinagle, printed leaf of descriptive text and 2pp. page list of subscribers (without the printed wrapper which has the title and imprint). Modern half calf over marbled boards, red morocco gilt label on upper cover, plates and text all uncut; preserved in a modern blue cloth folding box.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800

HYLLESTED, LIEUTENANT HANS CHRISTIAN (1794-1838)

Collection complète des uniformes de la marine et de l'armée danoise. Altona: 1829.

A fine suite of 115 finely hand-coloured lithographs depicting the uniforms of the the Danish army and navy. Hyllested, the artist, was born in Copenhagen and served as lieutenant in the military in Denmark and later in Hamburg, where he died. A skilful draftsman, Hyllested depicts Danish soldiers and sailors in various poses, single or in groups, on foot or on horseback, often against colourful backgrounds. They notably include six representations of the uniforms of the colonial troops. Very rare at auction in any condition, and only one complete copy listed in ABPC and RBH. Bobins IV, 1233; Colas 1510; see Hamburgisches Künstler-Lexicon (1854), p.120. Folio (410 x 275mm), 2-leaf of preface, subscription list, index of plates, all engraved; 115 fully lithographic plates, coloured by a contemporary hand and highlighted in gum arabic, numbered in manuscript in lower margin, lower wrapper (minor very light spotting in places, corners and outer upper edge of upper wrapper restored). Original wrappers, the upper wrapper with engraved title with arms of Frederick VI of Denmark (wrappers defective and loose); the whole loose in modern black morocco backed chemise over marbled boards by Devauchelle, (slipcase broken). Provenance: 'AF' (crowned monogram stamped on title).

£3,000-5,000

US\$3,800-6,300 €3,500-5,800



θ104

DUNOYER DE NOIRMONT, BARON JOSEPH-ANNE-EMILE-EDOUARD (1816-1896) AND BARON ALFRED DE MARBOT (1812-1865)

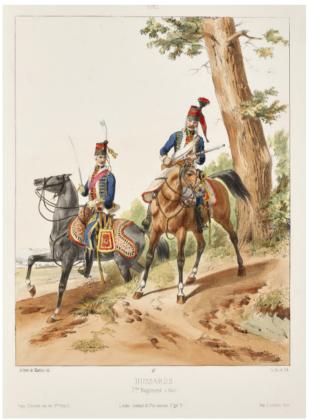
Costumes militaires français. Paris: Clément and London: E. Gambart, [c. 1830-60].

A magnificent monument of French military costume from 1439 to 1815, comprising 450 hand-coloured lithographed plates, complete with all text. A bright and fresh copy of this definitive guide to French military costume through the end of the Napoleonic Wars, with explanatory text. The plates were lithographed by André and Gustave David after designs by Noirmont and Marbot; each plate is vividly hand-coloured. Rare at auction, and more commonly encountered incomplete. Bobins III, 1150; Colas 1970; Lipperheide Ok 37 & Ok 39.

Three volumes, folio (440 x 309mm). Half-titles, lithographed titles and 450 lithographs, coloured by a contemporary hand and heightened with gum arabic, numbered 1-300 (vols. 1 & 2) and 1-150 (vol. 3) (light scattered spotting and marginal finger-soiling, most heavily affecting text pages at beginning of volumes, vol. 3 with plates 62-4 numbered in pencil and pl. 103 with pl. number rubbed out, images overall fresh). Later burgundy half pebble-grain calf gilt, royal blue cloth, spines lettered and decorated in gilt (extremities lightly rubbed, small repair to cover of vol. 2). *Provenance*: Bibliotèque Louis Becker (bookplate).

£3,000-5,000

US\$3,800-6,300 €3,500-5,800





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θ105

MUELLER, DR FRANZ HERBERT (1784-1835) AND JOSEPH VÖLLINGER (1790-1846)

Grossherzoglich Hessisches Militair. Karlsruhe: Johan Velten, [c. 1830].

A fine copy of this rare work on military costumes, a deluxe copy with royal provenance: Prince Max von Baden's copy. The work is by Franz Hubert Müller (1784-1835) depicting, with very fine hand-colouring, the uniforms of the Hessian army, including all ranks. The plates are fully hand-coloured including backgrounds, and finely highlighted in gum arabic. The engraved dedication is to Ludwig 'Großherzog Von Hessen und bei Rhein'. The plates show figures from all divisions of the army: cavalry, artillery, infantry, military police, etc., standing, or on horseback, most in landscape, though some are shown in barracks. Müller was an artist, and engraver who, in 1817, opened an academy of fine arts. The plates were lithographed by Joseph Völlinger (1790-1846) who worked in Munich and Karlsruhe. The work contains seven additional plates by Mueller in various sizes, marked up in pencil, with corrections and notes suggesting they were used as proofs for the making of an edition of this work. This copy belonged to Prince Max Von Baden, heir presumptive to the throne of the Grand Duchy of Baden, who in October and November 1918 briefly served as the last chancellor of the German Empire and minister-president of Prussia. He sued for peace on Germany's behalf at the end of World War I based on U.S. President Woodrow Wilson's Fourteen Points, and took steps towards transforming the government into a parliamentary system. Bobins II, 373; Colas 2155; Lipperheide Qdc 11.

Large folio (428 x 357mm). Engraved calligraphic title, and dedication, 30 finely hand-coloured lithographic plates highlighted in gum-arabic, all mounted on grey-green card with black line borders, 7 additional lithographic plates loose in black folder (plate 29 with ink speckles, title and dedication coming loose from mount, rare marginal spotting). Contemporary half calf over speckled paper boards, spine gilt ruled in compartments, red green and blue labels with gilt crowned B in lower label (rubbed, head and tail of spine chipped, corners worm). *Provenance*: Prince Max Von Baden (pencilled inscription on flyleaf, gilt crowned B on spine, library stamp on title lettered MB with shelf mark below).

£5,000-8,000

US\$6,400-10,000 €5,900-9,300

θ106

MANSION, ANDRÉ LÉON LARUE (1785-1834)

[Costume of the Royal Navy and Marines]. London: Andrews & Co., [c. 1831-1833].

A rare suite of lithographs prepared during the reign of the 'Sailor King', William IV (1830-1837), celebrating naval shipa and marine uniforms.

Figures range from captains to ship's physicians, majority situated in quayside background with ships. The first plate, dedicated to the Queen, depicts the dashing William IV, who had served in the Royal Navy in his youth and enjoyed the title of Lord High Admiral from 1827.

No copies recorded on RBH; just one institutional library copy traced, in the Hay Library at Brown University, which contains a lithographed title-page not called for by Colas (and absent here). Bobins V, 1584. Colas 1966 ("suite très rare complete," calling for plates numbered 1-16). Not in Abbey or Tooley.

Folio (444 x 313mm). 16 lithographs coloured by a contemporary hand, comprising unnumbered dedicatory plate of William IV and 15 numbered plates, heightened with gum Arabic and each plate signed in the lower margins 'L. Mansion & St. Eschauzier inv. & del./ Printed by Lefevre & Co. / Coloured by C. H. Martin', plates interleaved with blanks (occasional light spotting and finger-soiling, pencil markings either side of plate 1's caption, crease marks across opening page). Contemporary purple half calf over marbled boards (rebacked and recornered).

£6,000-8,000

US\$7,600-10,000 €7,100-9,300



BRITISH ARMY - MANSION, LEON AND SAMUEL L. ESCHAUZIER

Officers of the British Army. London: W. Spooner, [1833-1836.]

A rare set of 'Spooner's Upright Series' depicting officers of the British Army. William Spooner was a prints publisher specializing in topical and/or humorous lithographs. These prints bear the full imprint at foot (which unusually name the colourist), are mostly dedicated to the Adjutant General of His Majesty's Forces and are consecutively numbered from 1-60. Some of the lithographs survive individually, but sets such as this one, gathered by a contemporary collector and bound up to preserve their fresh colours, are rare. Bobins V, 1585; Colas 1967.

Folio (454 x 323mm). 60 lithographic plates, printed by Lefevre & Co. after Mansion and Eschauzier, hand-coloured by C.H. Martin and C. Bowen, original pale pink tissue guards (scattered spots and a little soiling, nearly all marginal, short marginal tear in pls. 1 and 8). Contemporary half morocco gilt, upper cover with green morocco gilt title-label, pale green coated endpapers, all edges gilt (rebacked, preserving original backstrip, neat repairs at corners). *Provenance*: R.M. Darnell, Darlington (contemporary bookplate) – [Christie's, 12 May 1993, lot 118].



JENKINS, JAMES (PUBLISHER) [AND WILLIAM HEATH HEATH (1794/95-1840), ARTIST]

The Martial Achievements of Great Britain and Her Allies; from 1799 to 1815. London: L. Harrison for J. Jenkins, [n. d. but plates watermarked 1835].

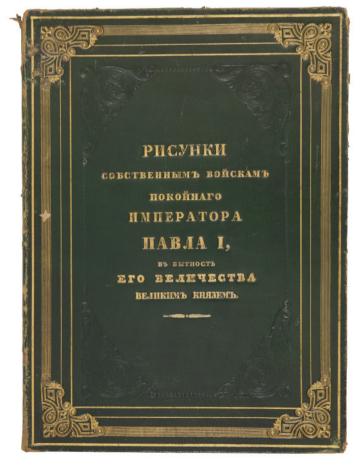
Fine copy of the documentary record of Great Britain's martial achievements; 'no one could desire a finer record of heroic deeds' (Prideaux).

Heath specialised in military themes and in caricature and this is probably the best known of his illustrated military books. First published in thirteen parts, the work proved popular and consequently was re-issued as a larger paper copy, as offered here. The companion work *Naval Achievements* (lot 90) was later issued the same publisher. Abbey *Life* 337; Bobins II, 359; Prideaux 341; Tooley 282.

Large quarto (359 x 283mm), Frontispiece, title with vignette and dedication with the coat of arms of the Duke of Wellington, all engraved and coloured by a contemporary hand, with 51 contemporary hand-coloured aquatint plates by T. Sutherland, D. Havell, M. Dubourg, J. Hill et al after William Heath (without the portrait of the Duke of Wellington and leaf with list of subscribers. marginal tear to title page, light spotting and marginal finger-soiling more heavily affecting the later plates). Contemporary red half morocco gilt, marbled boards, spine lettered and decorated in gilt (extremities rubbed, marbled paper covers with some surface loss); housed in dark blue clamshell box. Provenance: Publisher's printed yellow label 'Naval Achievements. Coloured plates, Thirteen Guineas' (upper corner of inside cover).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ109

[PETROVICH, PAUL I (TSAR OF RUSSIA 1796-1801)]

Risunki sobstvennym voiskam pokoinago Imperatora Pavle I. [Drawings of his own Army by the Late Emperor Paul I when His Highness was Grand Duke]. [St. Petersburg]: Lithographic Department of the Military Settlement, 1835.

Rare and remarkably fine suite of prints drawn by Paul I, Tsar of Russia, of his own army. The short reign of Paul I ended with his murder in 1801, and was marked by his obsession with dress uniforms. All ten of the Tsar's figures in this rare suite are drawn in the same posture, at attention with arms firmly clasped to sides, and though this gives them a slightly doll-like quality, they are painstakingly and beautifully coloured by a contemporary hand. Bobins I, 210; Zaionchkovskii 1715.

Small folio (311 x 220mm). Lithographic title and 10 numbered, lithographic plates coloured by contemporary hand (title soiled at foot where mark of ownership erased, bottom corners of leaves with very light staining, more heavily affecting to plates 8, 9 and 10). Contemporary green Russian morocco, upper cover lettered in gilt, both covers with elaborate panelling in gilt and blind, flat spine in gilt panels, gilt turn-ins, blue endpapers, gilt edges (extremities rubbed, tiny split in joint at head of spine). *Provenance*: captions to plates with early manuscript translation into German — Mark Dineley (armorial bookplate) — shelf-mark on title.

£4,000-6,000

US\$5,100-7,500 €4,700-7,000

0110

[ELZHOLZ, L., C. RACHLIN AND J. SCHULTZ, EDITORS]

Das Preussische Heer Herausgegeben und Sr. Majestat dem Konige Friedrich Wilhelm III. Berlin: L. Sache & Co., 1836.

First edition, complete set of vividly coloured plates depicting the uniforms for the Prussian army. Originally published in 12 issues, the suite presents detailed depictions of the various weaponry and the ranks within the armed forces of Friedrich Whilhem III (r. 1797-1840). The popular work was continued in 1843-5 under the reign of Friedrich Wilhem IV (r. 1840-1861) with updated plates regarding the uniforms and armaments (see lot 113). Clavreuil 1939; Colas 964; Lipperheide Qdb 32.

Folio $(376 \times 259 \text{mm})$. Lithographic title and 72 lithographic plates coloured by a contemporary hand (marginal finger-soiling and scattered spotting, most heavily affecting plate 22). Contemporary roan-backed green pebble-grain cloth, leaved mounted on stubs, covers and spine lettered in gilt (repairs to spine, extremities rubbed, most heavily affecting spine).

£3.000-5.000

US\$3,800-6,300 €3,600-5,800



θ111

Z[ELLER], MAJOR C[HARLES] V[AN] (1811-1837)

Civil War in Spain. Characteristic Sketches of the Different Troops, regular and irregular, native and foreign composing the armies of Don Carlos and Queen Isabella. [London]: J. Dickinson, 1837.

Exceptionally rare, and a fine copy, in original wrappers as issued, finely hand-coloured. Van Zeller was a British-Portuguese soldier who served in the British foreign legion during in the war in Portugal under Dom Pedro I of Brazil and IV of Portugal, and later in Spain with the British legion under Dom Carlos. The author, in his printed address to the public, states: 'Having for a considerable period of time been attached to the staff of the Spanish army, I amused myself during my leisure hours, in sketching the variety of costumes and military scenes which I have frequently witnessed ... they may serve as illustrations to the many works written on the Spanish War and contribute to give an idea of what is actually occurring in Spain'. They provide a fascinating insight into the first Carlist civil war in Spain, depicting various elements of the Carlist army, the royalist forces serving Don Carlos in his war against the 'Liberales' government, including the British Legion in Spain. The cover states that there will be a further 5 or 6 sets printed, 'each containing six coloured sketches'; but of the four copies we have been able to trace worldwide – National Art Library (V&A, UK), two in Spain at the Universidad Complutense, Madrid, and Museo Zumalakerregi, Ormaiztegi, and

Brown University RI, USA – only the latter two have a second part. No copies found at auction (RBH). Bobins III, 1136. Not listed in any other bibliographies. Intriguingly, it is possible that a German translation was issued by Baumgärtner of Leipzig in the same year, since Leipzig and Basel both hold records for this title: Der Bürgerkrieg in Spanien, Characteristische Skizzen der verschiedenen regelmässigen und unregelmässigen Truppen-Gattungen, aus welchen die Armee des Don Carlos und der Königin Isabelle bestehen: nebst bildlichen Darstellungen: von einem beim Stab der Königin dienenden englischen Offizier.

Volume 1 (only, of ?2), oblong folio (292 x 393mm). 1 letterpress text page and 6 hand-coloured lithographic plates by John West Giles and W[illiam] R[obert] D[ickinson] after Charles Van Zeller (occasional faint marginal marks, tiny holes in left hand margin where originally stab bound, remains of binding thread in one leaf). Original wrappers with title printed on upper cover within woodcut border (fractionally soiled); contained in a new card folder with printed label.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





ADAM, VICTOR (1801-1866)

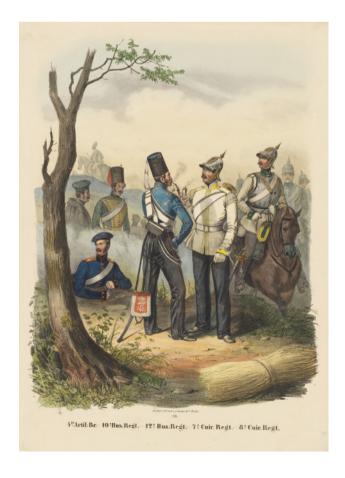
Collection des Costumes Militaires. Armee Francaise 1832, Representes dans des Sujets de Genre. Paris: Chez Dero-Becker, [c. 1840].

Rare complete copy of Adam's military costumes of France, with beautiful original colouring. A fine copy. This work on military costume was issued without text, save for a wrapper title, a portion of which appears with this copy mounted to the front pastedown. The composition of the subjects is superb, but the chief glory of the work is its exceptionally beautiful hand-colouring finely heightened with gum arabic. Colas describes the work as 'tres rare complet' with the 42 plates as here. Bobins IV, 1204; Colas 34; Hiler, p.6; Glasser, pp.1-2; Vinet 2259.

Oblong folio (278 x 361mm). 42 lithographic plates, coloured by a contemporary hand and with gouache and gum arabic, original lithographed upper wrapper title, trimmed to text portion mounted to the front pastedown (wrapper a little dust-soiled, very rare marginal spotting, a little offsetting on verso of plates only). Later half maroon crushed morocco over cloth boards by the Atelier Bindery, spine with raised bands, title lettered in gilt. *Provenance*: unidentified crowned monogram (engraved bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ113

[VERDY, FREIHERR VON (FL. C. 1843)]

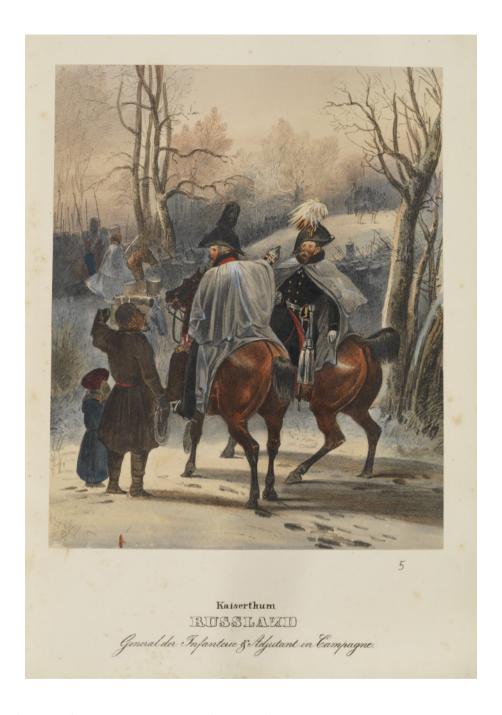
Das Preussische Heer unter Friedrich Wilhelm IV. Berlin: L. Sachse & Co., 1843-1845.

Very rare, first and only edition of magnificent suite of hand-coloured lithographic plates depicting the uniforms and arms of the Prussian army, presented in original wrappers. An excellent complete copy, this work beautifully catalogues the various ranks, uniforms and armaments of the armed forces of Friedrich Wilhem IV (r. 1840-1861). The suite of plates is a continuation of the collection edited by L. Elsholz, C. Rechlin, and J. Schulz and printed by the same publisher, which documents the uniform and armaments of the forces of Friedrich Whilhem III (r. 1797-1840), (see lot 110). Berckenhagen/W. 194-196; Bobins II, 394; Colas 2420; Glasser 473; Hiler 722; Lipperheide Qdb 44; Vinet 2163.

In 6 parts, folio (377 x 288mm). 36 lithographic plates coloured by a contemporary hand, loose as issued (very light offsetting and spotting, plates remarkably clean). In original printed brown wrappers (occasionally lightly creased, issue number added in manuscript); housed in brown cloth clamshell box, with paper label to spine.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800



ECKERT, HEINRICH (1807-1840), AND DIETRICH MONTEN (1799-1843).

Das K.K. Russische Militair. Würzburg: Christian Weiss, 1840 [but c. 1842].

Rare and possibly complete series of hand-coloured lithographs of Russian military uniforms, issued as part of Sämmtliche Truppen von Europa published in parts between 1838 and 1843 in issues with either German or French captions. Bibliographers disagree on the exact number of plates, with Colas noting that 'it is difficult to establish the exact content of this collection as, apart from the numerous variants, the known examples vary in content'. Bobins III, 1137; Colas 935 (calling for a printed dedication to Nicholas I and 144 plates, but these may relate to another issue); Lipperheide Qc 26 (128 plates).

Folio (350 x 258mm). 138 full-page lithographs with the publisher's blindstamp in the lower margin, 107 of these tipped-in, as issued, on leaves with printed captions, all coloured by a contemporary hand and finished with gum arabic (some light marginal spotting, a few short marginal tears, some of these repaired). Original printed boards (rebacked and -cornered in green morocco, extremities rubbed, scuffed and rubbed, spine faded). *Provenance*: Theodor Brauer (inscription) — Franz Gaucher (inscription dated 6 May 1883) — [Sir George Francis Hugh, Marquess of Cambridge (bookseller's note)] — [sold Christie's 29 Nov. 2007, lot 84].

£7,000-10,000 US\$8,900-13,000 €8,200-12,000



HAYES, M. ANGELO (1820 - 1877) AND WALKER (FL. C. 1846)

[The British Army.] London & Dublin: Graves & Co. [and] A. Le Sage, 1846.

 $\label{lem:continuous} A \, very \, rare \, series \, of \, colour \, lithographs \, of \, mounted \, British \, army \, officers.$

Each plate presents a large central scene, always containing an officer on horseback, surrounded by smaller military scenes and single figures, surmounted with a cartouche of the arms and standards of each regiment and titled and numbered within a shield at the bottom of the plate centre. Cavalry of the Guard, dragoons, Hussars, lancers, horse and foot artillery, infantry and others are depicted. This edition cited in the *Index to British Military Costume Prints* is dated 1846 and has Graves & Co. and A. Le Sage of Dublin as publishers and Walker as lithographer. The present copy additionally names Day & Haghe, lithographers to the Queen (active c.1830-62). The artist, Michael Angelo Hayes, was a native of Waterford, Ireland and is chiefly known for pictures involving horses, at the races or in military settings as here. Only two copy recorded at auction, and no library copies found in WorldCat. Bobins II, 354; *Index to British Military Costume Prints*, 1500-1914, 396; see Strickland, *Dictionary of Irish Artists* I, p.461-66.

Folio (538 x364mm). 15 lithographic plates coloured by contemporary hand, after M. Angelo Hayes, lithographed by Walker, heightened with gum arabic, plates formed of a central scene surrounded by a border of military scenes and single figures, (marginal finger-soiling). Later red half calf and marbled boards, spine lettered and decorated in gilt (extremities rubbed, spine with some repairs).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ116

ACKERMANN, RUDOLPH (1764-1834), PUBLISHER

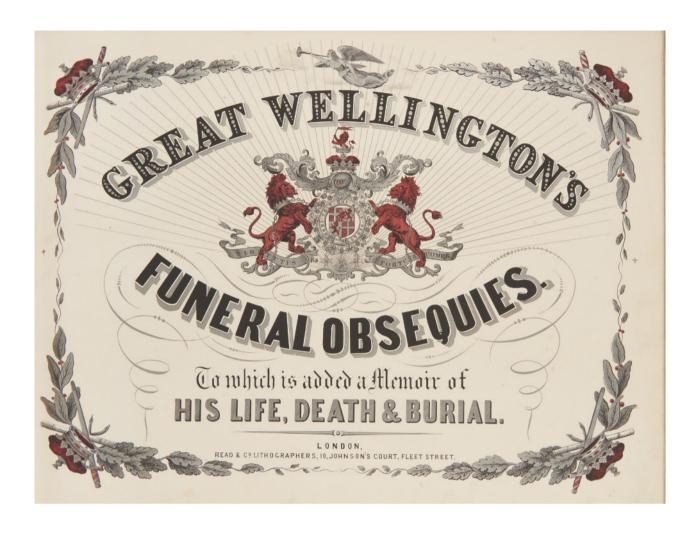
The Royal Navy. London: Ackermann & Co., 1848-1849.

A fine set of this exceptionally rare suite of hand-coloured etchings, highlighted in gum arabic, featuring the dress uniforms of the Royal Navy. Not in Abbey, Colas or Lipperheide. Bobins II, 338; Ogilby 23.

Folio (500 x 335mm). 6 numbered aquatint plates by J. Harris after R.H.C. Ubsdell, finished in contemporary hand-colour and with captions, Ackermann blind-stamp in lower margin of plate 4 and 6 (plate 1 with short tear at lower margin, plate 3 with slight splitting along plate mark, some marginal thumb-soiling, lower right hand corner of blank margins bumped). Late 19th-century dark blue half morocco by Riviere and Son, spine gilt-panelled and lettered 'The Royal Navy – Esdell,' gilt edges (covers slightly discoloured, corners bumped).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000



READ & CO., PUBLISHERS

Great Wellington's Funeral Obsequies. To which is added a Memoir of his life, death and burial. London: Read & Co., 1852.

A splendid and regal souvenir of the Duke of Wellington's state funeral on the 18th November 1852, forty seven years after he led British troops to victory on 18th June 1815, defeating Napoleon. In honour of his army efforts and his political career, during which he served as British Prime Minister from 1828 to 1830 and again, for a short period, in 1834, his funeral was a grandiose affair. The interior views of St. Paul's depict a sea of people gathered in the Cathedral to pay their respects, contrasting with the premier plate which offers an intimate depiction of the Duke's last moments, his grey pallor and white hair emphasising his old age (he died at 82). The Duke of Wellington was such a well known figure that the Lord Mayor's parade was cancelled to make room for the event, the only time ever this concession had been made. This publication was intended to be distributed as memorabilia, recording the grandeur of the event. It was readily consumed by the general public as the Duke of Wellington was a well-known celebrated figure of the day. Bobins IV, 1292.

Oblong folio (465 x 346mm). Lithographic frontispiece and 7 plates, coloured by a contemporary hand and heightened with gum arabic (spotting confined to margins and heavier to first plate, offsetting to frontispiece, plate 7 mis-bound to front). Original cloth-backed decorative boards, upper cover printed in red and black with large coat of arms of the Duke of Wellington on upper board surrounded by title within a wreathed border surmounted with angelic herald at head, publisher's advertisements on lower cover within ornamental boarder, gilt edges (the spine sometime expertly repaired and with consolidation to the covers, some staining, soiling and abrasions, with associated textual lower from lower cover).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



ALKEN, SAMUEL HENRY (1810-1894) AND GEORGE AUGUSTUS SALA (1828-1895)

The funeral procession of Arthur, Duke of Wellington. London: Ackermann & Co., 1852.

An elaborate panoramic view of the entire funeral procession. At 20 metres (67 feet) in length when unfolded, this is one of the longest panoramas ever made. Wellington died on the 14 September 1852 aged 83. He had served as commander of the British forces and their allies in the Peninsular War and at the Battle of Waterloo, and served twice as Prime Minister. Wellington was one of few non-royals to be afforded a state funeral, and his enormous funeral carriage, was said to have weighed 12 tons and made of brass from French cannons captured at Waterloo. The funeral held on 18 November at St Paul's Cathedral was one of the grandest of any in Britain in the 19th century. Abbey *Life* 597; Bobins II, 342.

Contemporary hand-coloured aquatint panorama (136 x 370mm; extending to approximately 2044cm). Comprising 56 hand-coloured aquatint plates joined to form a continuous panoramic strip illustrating the procession, each section with printed captioned identifying mourners and regiments etc., the Duke of Wellington's funeral car (section 46) depicted on a panel folding upwards (the whole somewhat stained and spotted). Loose as issued in publisher's maroon cloth boards, upper cover stamped and lettered in gilt with stamped gilt crest of Sir Humphrey Francis de Trafford, yellow endpapers, publisher's advertisement for other commemorative funeral publications on lower pastedown (without cover title, rebacked and recased, upper board retaining original upper cover, new cloth ties, two missing). Housed in a fine custom-made maroon morocco casket-style hinged case by Sangorski and Sutcliffe, with lid titled in gilt with Wellington's crowned monogram to the corners, lined with watered-silk and a green velvet inlay (extremities rubbed). *Provenance*: Sir Humphrey Francis de Trafford, 3rd Bt. (bookplate and crest on binding) — Reuben Jay Flick (bookplate).

£1,500-2,500 US\$2,000-3,200

€1,800-2,900



GIMÉNEZ (FL. 1850-1860), ARTIST

Album de la cavalerie de l'armée espagnole [thus titled on cover]. Madrid: J. Donon, [c. 1850].

A very rare set of these fine military costume plates illustrating the Spanish army's cavalry regiments in the first half of the 19th century. No copies are recorded in auction records (RBH). The artist Giménez produced other illustrations of military and naval costume plates for the publisher Donon, including *Uniformes del Cuerpo General de la Armada* (c. 1862). Bobins IV, 1279; Colas 57.

Large oblong folio (535 x 685mm). 12 contemporary hand-coloured lithographic plates heightened with gum arabic (lacking title called for by Colas). Contemporary diced calf, upper cover lettered in gilt (neatly rebacked, corners restored, edges rubbed). *Provenance*: A. Balsan (bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





[PETTENKOFFER, AUGUST (1822-1889) AND JOSEF ANTON STRASSGSCHWANDTNER (1826-1881)]

Die k. k. Österreich'sche Armée nach der neuesten Adjustirung. Vienna: Verlag der Kunsthandlung Alois Leykum, [n.d. but c. 1854].

Complete suite with rare lithographic title, the plates depicting the uniforms of the Austrian army. Karl August von Pettenkofen became a student at the Viennese Akademie der bildenden Kunste in 1834. A decade later he joined the military and served in the Dragon Regiment of Louis I of Bavaria. During this time the artist found inspiration in the uniforms of the Austrian army and dedicated the following two decades to producing watercolours and lithographs of military garb. Anton Strassgschwandtner equally was a student of the Viennese Art Academy (1843-5). In a similar fashion to his collaborator, his main artistic focus was depicting military and hunting scenes. Bobins II, 381; Colas 2337; De Ridder 60; Hale p.705; Lipperheide Qc 21 (illustrated); Vinet 2172.

Folio (592 x 422mm). Lithographic title, 36 lithographic plates, plates coloured by contemporary hand and heightened with gum arabic (scattered spotting throughout, adhesion causing some surface loss to plates 23 and 24). 20th-century library cloth, all leaves on guards, spine with black label lettered in gilt (extremities rubbed, chips to spine affecting gilt lettering).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

θ121

[PETTENKOFFER, AUGUST (1822-1889) AND JOSEF ANTON STRASSGSCHWANDTNER (1826-1881)]

Die k. k. Österreich'sche Armée nach der neuesten Adjustirung. Vienna: Verlag der Kunsthandlung Alois Leykum, [n.d. but c. 1854].

The Donaueschingen copy with original front wrapper, the plates drawn and lithographed by the foremost military painters of their time. Karl August von Pettenkofen became a student at the Viennese Akademie der bildenden Kunste in 1834. A decade later he joined the military and served in the Dragon Regiment of Louis I of Bavaria. During this time the artist found inspiration in the uniforms of the Austrian army and dedicated the following two decades to producing watercolours and lithographs of military garb. Anton Strassgschwandtner, also a student of the Viennese Art Academy (1843-5), similarly to his collaborator spent his career documenting and depicting military scenes. In this present suite, the two artist's captuire the uniforms and armaments in sharp detail, situating the different regiments of the armed and naval forces in their operative settings. See Bobins II, 381; Colas 2337; De Ridder 60; Hale p.705; Lipperheide Qc 21 (illustrated); Vinet 2172.

Folio (573 x 426). Original lithographic wrapper on white glazed paper, loosely inserted in lieu of gilt printed title, 36 lithographic plates, coloured by a contemporary hand and heightened with gum arabic, loose as issued (lacking gilt printed title, marginal spotting to plate 1, otherwise plates remarkably fresh). Contained within later half cloth-backed box with cloth ties, preserving original printed wrapper to upper cover (small stain to printed wrapper, scattered spotting to both covers). *Provenance*: Hofbibliothek Donaueschingen (library stamp on glazed paper wrapper).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500

CRIMEAN WAR

The Officers' Portfolio of the Striking Reminiscences of the War, from Drawings, Photographs, and Notes, Taken on the Spot. [London]: Dickinson Brothers, [c. 1856].

An extremely rare complete suite of plates with vivid depictions of the Crimean War, including scenes from Sebastopol, Balaklava, Redan, the Battle of Tcheraya, and the Valley of Inkermann. Presumably printed in very small numbers; only one other auction record for a complete suite appears RBH. Not in Abbey, Tooley, or Blackmer; Bobins I, 186.

Folio (660 x 457mm), Letterpress title (481 x 330mm) and 23 lithographic plates finished in contemporary hand-colour and heightened with gum arabic, mounted on card, one plate (800 x 295mm) folded and mounted on card (crease at fold), contemporary manuscript captions on each mount, with A Panoramic View of the north side of Sebastopol from Eupatoria (Read & Co., 1855) loosely inserted (worn), (soiling and spotting on mounts, corner crease in one mount). Contemporary black half morocco portfolio, gilt pictorial design in centre of upper cover depicting a group of soldiers, titled 'Sebastopol' (upper cover somewhat marked, missing ties); modern brown linen box. Provenance: Fermor-Hesketh Library at Easton Neston (sold Sotheby's, 15 Dec. 1999, lot 525).

£7.000-10.000

US\$8,900-13,000 €8.200-12.000



θ123

OWEN, MAJOR CHARLES HENRY (1830-1908)

Sketches in the Crimea. London: Paul and Dominic Colnaghi, 1856.

A beautiful collection of sketches showing various military positions from across Crimea.

Owen was unusual in being both an army officer and a member of the Royal Academy. The title image depicts the Chapel in the Caves at Inkerman, followed by sketches from in and around Sebastopol. Bobins I, 207.

Oblong folio (375 x 550mm). Lithographic title, three full-page lithographic plates, two sheets each with two lithographic plates and one folding lithographic plate, after Owen by Day and Son, printed with tints and coloured by contemporary hand (title with short marginal repaired tear and light spotting, faint variable spotting to other plates). Contemporary dark brown straight grained morocco over cloth-covered boards, upper cover lettered in gilt (rebacked preserving original backstrip, new endpapers, extremities rubbed with corners strengthened).

£3,000-4,000

US\$3,800-5,000 €3,500-4,600





EPISOROS DE LA GERDIA DE AFRICA.

BATALLA DEL 23 DE MARZO DE 1860

Los TERCIOS VASCONGADOS y CAZADORES DE TARIFA, ataran las posiciones de los ma

θ124

PAJOL, CHARLES PIERRE VICTOR (1812-1891).

Armée Russe 1856. Paris: Auguste Bry, [1856].

Pajol's fine renderings of Russian military costume. The first five plates constitute portraits of Tsar Nicholas and his four sons (the plates of Nicholas I and crown prince Alexandre Nicolajewisch are signed in facsimile). A wide variety of topographical scenes, pleasing variations in the posture of the figures, and fine hand-colouring, are all combined to good effect in the plates which are given a certain irony because Pajol commanded the French cavalry in the Crimea, while his father, comte Claude-Pierre Pajol (1772-1844), was a Napoleonic general who led the French advance guard into Moscow. Only 2 copies listed in RBH. Although Colas follows Vinet in stating that the 29 numbered plates, which include the title and dedication, are on 22 leaves, the fact that there is a plate 21bis brings the actual total to 23 leaves. Bobins I, 208; Brunet IV, 311; Colas 2260; Lipperheide Qo1 2 (1854 ed. with only 6 plates); Vinet 2328.

Broadsheet folio (521 x 358mm). Lithographic and chromolithographic plates in two numbered series by and after Pajol, the first series numbered I-XXIX on 23 leaves, comprising title, dedication to Tsar Nicholas I, and plates showing flags, medals, divisions, and details of arms and colours, the second a series of 56 chromolithographic plates of military costume, finished by hand, the 2 series intermixed, on guards (some spotting, 2 plates with pale wash). Contemporary red morocco-backed marbled boards, gilt spine (minor rubbing).

£4,000-6,000

US\$5,100-7,500 €4,700-7,000

θ125

BLANCO, BERNARDO (1828-1876), CARLOS MÚGICA (1821-1892) AND VICENTE URRABIETA (D. 1879) AND OTHERS (ARTISTS AND LITHOGRAPHERS)

Episodios de la Guerra de Africa, 1859-1860. Madrid: C. Moro, editor, Puerta del Sol, 57y9 [1860?].

Fine and rare copy of a suite of lithographs emotively detailing the Hispano-Moroccan War (1859-1860). The war began with a dispute over the border of the Spanish city of Ceuta and was fought in northern Morocco. Morocco sued for peace after the Spanish victory at the Battle of Tetuán. Bound in the same volume are 4 lithographic portraits of Leopoldo O'Donnell (1809-1867), Pedro Mur (1833-1910) [minor water damage], Juan Prim (1814-1870), and Giuseppe Garibaldi (1807-1882). The lithographs are reminiscent in style of the ones illustrating the contemporary periodical publications, with which these artists and lithographers regularly collaborated. Bobins II, 673; Palau 8021.

Oblong folio (305 x 436mm). 2 lithographed titles, one in red and one in blue, with 24 tinted plates, plus extra illustrated with 4 lithographic portraits, all mounted on guards (portrait plate of Pedro Mur with marginal chip repaired). Modern green morocco-backed boards, spine compartments tooled in gilt (extremities faintly rubbed).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

[ADAM, JEAN-VICTOR (1801-1866)]

Military Exploits of France and England from 1853 to 1856. Paris: Gosselin, [n.d. but c. 1860].

Rare suite of plates detailing in dramatic fashion the 'victories of the allied armies in the East, the campaigns on the Baltic and the memorable siege and taking of Malakoff and Sebastopol' (preface). Born in Paris, Jean-Victor Adam was a celebrated French painter and lithographer, following in the footsteps of his highly respected engraver father, Jean Adam. He studied at the Ecole des Beaux-Arts, from 1814 to 1818, under the tutelage of artists Charles Meynier (c. 1768-1832) and Jean-Baptiste Régnault (1754-1829). Most famed for his military-themed paintings, Adam carried out various commissions for the Palace of Versailles, such as The Entry of the French into Mainz and The Battle of Varroux. This present suite displays the artist's talent for combining the narrative drama of classical painting with the accurate documentation required of recording military operations. The lithographs capture in detail the naval and army tactics employed by the allied armies during the Crimean War, whilst also dramatically imagining such scenes as 'Taking of Bomarsund' where troops are depicted engaging in hand-to-hand combat, whilst a tattered French flag waves victorious over the scene. Bobins II, 339.

Oblong folio (474 x 615mm). Lithographic frontispiece and 23 plates and one lithographic folding map at rear, all finished in colour by a contemporary hand, accompanied by 24 leaves of descriptive letterpress printed in French and English (soiling, spotting and occasional marginal tears and chips to leaves, most heavily affecting letterpress, leaf of preface with margins restored, fold in map plate reinforced with tape on verso). Modern Calf-backed marble boards, with portion of original cloth laid down to front board, cloth with ornate decoration and letters stamped in gilt, spine gilt (extremities rubbed, most heavily affecting cloth, spine sunned).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ127

PASMOND, ARMAND DE (FL. 1836-1840)

Cahier de Costumes Commencé en 1836 et fini en 1840 [including scenes of Algeria, Reunion Island, military and naval costume, naval ships and silhouettes. 1836-1840.

A very charming manuscript sketchbook made by a French naval officer as a recreational pastime while travelling through the Mediterranean, North Africa – including scenes from Algeria and Morocco – and Reunion Island. It contains many depictions of uniforms from around the Mediterranean, particularly those of the navy, but also of soldiers in Sardinia, Corsica, and in Algeria. His travels further afield to Reunion Island include 2 fine watercolours of the island depicting slaves and 'Colons'. It contains several scenes of Morocco and Algeria which had just become a French colony in 1833. Pasmond's sketchbook, with its fine watercolours and sketches of Africa, its caricatures of soldiers (some historical) and people, and its playful silhouettes and drawings of a variety of subjects, such as accurately drawn ships, is therefore both a charming and beautiful object in itself, as well as a first-hand depiction of Algeria, at a particularly significant stage in its history. Several pages are images skilfully copied from other caricaturists such as 'Adam'. Bobins IV, 1287.

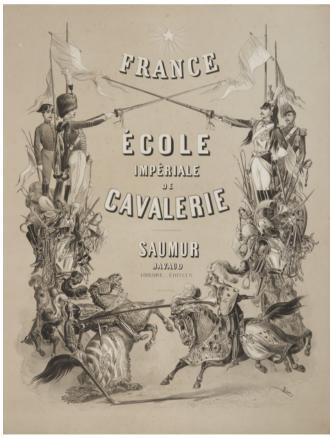
Small oblong quarto (195 x 262mm). An album of 49 leaves (numbered 10-59) of costume watercolours and pen and ink sketches c.1836-1840, containing 34 watercolours, some highlighted in gum arabic, 7 pen and ink drawings, some with grey wash, and 3 pencil sketches, two colour-printed puzzles pasted on flyleaf (light marginal toning, some marginal soiling). Contemporary moroccobacked brown straight-grained paper covered boards (rebacked in modern tan morocco, corners worn).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000







[FRENCH CAVALRY]

École Impériale de Cavalerie. Saumur: chez Javaud, [1869].

First edition of this splendid collection of lithographic illustrations of cavalry displays and manoevures. Mennessier de la Lance notes that this important work is not only interesting from the point of view of the exercises represented, but also that of the uniforms of the cavalry officers at the end of the second Empire. Saumur had replaced Versailles as the centre for the education of French cavalry officers following the closure of the academy at Versailles in 1830. Saumur also hosted the Royal School of French Cavalry which in 1853 became the Imperial School of Cavalry. Bobins IV, 1274; Mennessier de la Lance I, 436.

Large folio (700 x 550mm). Tinted pictorial lithographic title, engraved sectional title, lithographic panoramic view of the school of cavalry at Saumur, and 13 lithographic plates coloured by a contemporary hand. Modern dark-red straight-grained half morocco gilt over marbled boards, morocco label on upper cover.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800



VOYAGES, AUSTRALASIA & THE PACIFIC (LOTS 129-133)

θ129

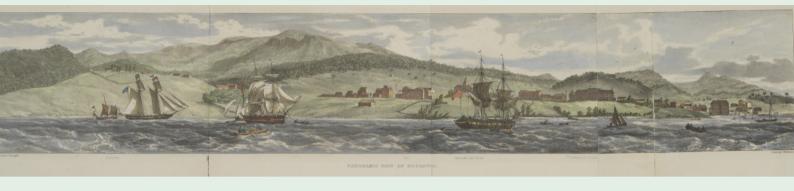
PARKINSON, SYDNEY (1745-1771)

A Journal of a Voyage to the South Seas, In His Majesty's Ship the Endeavour: Faithfully transcribed from the papers of the late Sydney Parkinson, draughtsman to Sir Joseph Banks, Bart. London: printed for Charles Dilly, 1784.

Rare hand-coloured issue with wide-margins of the second edition: 'a much-expanded version of the 1773 edition: Because of the many additions, this is considered the best edition' (Hill). Parkinson had been appointed botanical draughtsman to the first voyage of Captain Cook by Sir Joseph Banks, and his 'unbounded industry' extended greatly the collection of drawings relating to the voyage. His untimely death at sea, however, led to an unfortunate controversy over the title to his papers and drawings between his brother, Stanfield Parkinson, and Sir Joseph Banks. Stanfield's publication threatened to pre-empt Hawkesworth's official account and the unpleasantness led to the exclusion of any mention of Parkinson in Hawkesworth's An Account of the Voyages ... for making Discoveries in the Southern Hemisphere despite the fact that Hawkesworth drew on Parkinson's journals and reproduced some of Parkinson's drawings. This second edition was put together by a friend of the Parkinson's Dr. John Fothergill (1712-80). He included a four-page supplement seeking to justify the dispute between Parkinson's brother, Stanfield, and Sir Joseph Banks. In addition Fothergill included an 'Explanatory remarks on the preface ... a new double-hemisphere world map, a resumé of the voyages of Byron, Wallis, Carteret and Bougainville, and an important early summary of Cook's second and third voyages. Although this edition is often described as large paper, all copies of this edition are in the same format with wide margins. Bobins V, 1459; BCJC 714; Hill 1309; Holmes 49; Kroepelien 945; Sabin 58788

Large quarto (342 x 262mm). Engraved portrait frontispiece of Parkinson by James Newton, double-page engraved twin-hemispherical world map showing the tracks of Cook's three voyages, and 27 numbered plates (including a map of New Zealand), the portrait and all the maps and plates all finely coloured by a contemporary hand (light marginal water staining on a few leaves, tiny worm trail in lower blank margin on a few leaves in second part, some light offsetting onto text, errata leaf restored). Contemporary tree calf, sides bordered with gilt roll (neatly rebacked, spine richly gilt, red morocco lettering piece).

£8,000-12,000 US\$11,000-15,000



A130

PRINSEP, AUGUSTUS (1803-1830), AND ELISABETH ACWORTH PRINSEP (1804-1885)

The Journal of a Voyage from Calcutta to Van Diemen's Land: Comprising a Description of that Colony during a Six Months' Residence. London: Smith, Elder and Co., Cornhill. 1833. [With:] – Illustrations to Prinsep's Journal ... from original sketches taken during the years 1829 and 1830. London: 1833.

The rare india paper issue ('very rare indeed' (Wantrup)) with the marvellous panorama of Hobart beautifully hand-coloured. One of the scarcer Australian view-books and a celebrated Tasmanian rarity, by husband and wife Elisabeth and Augustus Princep, describing their journey from Calcutta to Van Diemen's land (now Tasmania). Augustus was forced, having contracting tuberculosis, to leave Calcutta and was advised to take a sea journey for his health. Elizabeth Prinsep, his wife, travelled separately, joining her husband at Singapore. They arrived together in Hobart Town on 22 September 1829, where they remained until March 1830, the entire voyage giving rise to Augustus's posthumous Journal of a Voyage (1833) edited by Elizabeth from her husband's letters and partly illustrated by her drawings. Sadly, Augustus's failing health necessitated a second voyage, which unfortunately he did not survive. After the publication of the text was well received, Elizabeth produced a set of illustrations to the voyage, ten fine lithographs, issued in two parts to accompany the text. The illustrations are after sketches by Augustus, with at least one by Elizabeth, and two others by her brother-in-law, Captain Thomas Prinsep. Seven of the plates are of Van Diemen's Land and three are of Penang and Angir. The Illustrations were issued in two parts, without title-page or text, including the fine and celebrated folding 'Panoramic View of Hobarton'. They were issued in two forms, on india paper (as here) or plain paper - both of which are rare, particularly when hand-coloured. Prinsep's Illustrations are of considerable artistic merit, and as one of very few early pictorial records of Australia, it is an important work. Abbey Travel 607; Bobins IV, 1463; Ferguson 695 (Text) & 1696 (Views); Wantrup 231b.

Three volumes, one of text, small octavo (165 x 100mm), two of plates quarto (295 x 242mm). Text vol. pp. viii, 117, [1], [2] advertisements, with folding map as frontispiece (map lightly spotted, light toning). Contemporary brown cloth, printed paper title label to upper cover (upper joint cracked, a little rubbed and soiled); plates stab-bound in original brown printed pictorial wrappers, the first part with six contemporary hand-coloured lithographic plates, the second with four contemporary hand-coloured lithographic plates, including the panoramic folding 'Plan of Hobarton' (spines of both wrappers strengthened with paper, minor spotting to wraps). *Provenance*: M. M. Molhy, Chichester 1833 (contemporary inscription on flyleaf).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



BERG, ALBERT (1825-1884), EDITOR

Die Preussische Expedition nach Ost-Asian Ansichten aus Japan, China und Siam. Berlin: Königlichen, 1864.

A very rare, monumental pictorial narrative of the Prussian and German Customs Union diplomatic expedition to Asia and the Pacific from 1859 to 1862, with the plates on india paper, and the chromolithographs on card, all mounted, in the original publisher's boards. The explanations of the plates are in German, French and English. The edition of 500 was produced by W. Korn's Photolithographic Institute in Berlin, using a process developed just a few years earlier by the Irish-Australian inventor John Walter Osborne. They reproduce watercolours, oil paintings and pen and ink drawings, primarily by Albert Berg. The expedition, led by Friedrich Albrecht zu Eulenburg, resulted in treaties signed with the Japanese (Treaty of Amity, Commerce and Navigation, 24 January 1861), the Chinese Qing empire (2 September 1861) and Siam (17 February 1862). The voyage's personnel included merchants, geographers and botanists, the landscape painter Albert Berg, the draftsman Wilhelm Heine and the photographers Carl Bismarck and August Sachtler. It is very rare to find the complete plates in the original publisher's cloth and in such fine condition. The plates illustrate views and scenes of Yeddo, Yokahama, Ikegami, Nagasaki, Tientsin, Peking, Hong Kong, Macao and Ayudhya and Bangkok. Bobins IV, 1417; Cordier Sinica 2521.

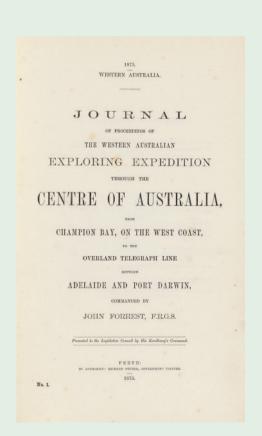
2 volumes, large oblong folio (508 x 628mm). 10 parts with 6 plates each, four in photolithography on india paper, and two in chromolithography mounted on card, comprising a total of 40 monochrome and 20 chromolithographic plates, with three pages of text per part (title and 3 plates a little cockled, very occasional marginal dust soiling). Original publisher's black blind-stamped cloth, covers with decorative blind border, title lettered in gilt on upper covers (head and tail of spines expertly restored).

£15,000-20,000

US\$19,000-25,000 €18,000-23,000



THE SKIRMISH WITH NATIVES AT PIERRE SPRINGS



FORREST, JOHN (1847-1918)

Journal of the Proceedings of the Western Australian Exploring Expedition through the centre of Australia, from Champion Bay, on the west coast, to the overland telegraph line between Adelaide and Port Darwin. Perth: Richard Pether, Government Printer, 1875.

First edition, presentation copy inscribed by the author. The first report of Forrest's most notable expedition, taking him over 2,000 miles through the central Australian desert. McLaren, *Australian Explorers by Sea, Land and Air*, 8664; not in Wantrup (but cf. 200 (Forrest's *Explorations in Australia*, London, 1875) and pp.260-2); Bobins IV, 1429.

Folio (330 x 215mm). 11 tinted lithographed views on 5 sheets, large folding map (occasional spotting more heavily affecting the folding map, also with 80mm tear and 280mm repaired tear). Original boards, printed label on upper cover (extremities lightly rubbed, joint split at foot of spine). *Provenance*: Ambrose Phillipps de Lisle, Garendon Park (presentation inscription from the author and armorial bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



Mount Caramera in Eruption. June 10, 1886.

θ133

WAKEFIELD, EDWARD (1796-1862) AUTHOR [AND WILLIAM POTS (1859-1924) ARTIST]

New Zealand Illustrated. The Story of New Zealand and Descriptions of its Cities and Towns...also (by various writers), the natural wonders of New Zealand (past and present). Wangani: A.D. Wiillis, 1889.

First edition, extremely rare in original boards. The plates were drawn by William Potts, an artist native to New Zealand. Here his compositions highlight the coexistence of the natural world and the growing presence of human habitation. Accompanying each plate is descriptive text that provides a brief history of the various national cities, as well as a brief history of New Zealand by local journalist and politician Edward Wakefield. The locales discussed are: 1. The story of New Zealand; 2. City of Auckland; 3. Town of Napier; 4. City of Wellington; 5. Town of Wanganui; 6. Town of New Plymouth; 7. Town of Nelson; 8. Town of Greymouth; 9. Port of Lyttelton; 10. City of Christchurch; 11. Town of Oamaru; 12. City of Dunedin; 13. Queenstown.

The final three sections of the book discuss natural wonders and disasters: 14. The Lost Terraces; 15. The Eruption; 16. The Wonders that Remain. These final beautiful plates capture what one of the authors describes as 'the wonders of the world'. However, the most arresting design in this series of prints is the finalcoloured chromolithograph depicting in large scale the 1886 eruption of Mount Tarawera located near Rotorua in the North Island, one of the deadliest natural disasters to ever befall New Zealand. Bobins IV, 1477.

Oblong folio (286 x 489mm). Chromolithographic frontispiece and 14 plates, one of which folding, and one uncoloured lithographic plate with three cave scenes (140mm tear to text leaf 'The Wonders that Remain' repaired with tape and with associated loss to a couple of letters, three short marginal tears to text leaves, folding plate with 75mm tear into image and short spilt at fold, and two other short marginal tears to plates, one into caption of the plate of Christchurch, some variable light soiling). Original publisher's glazed pictorial front cover and cloth rear cover (re-backed, preserving original cream glazed endpapers, extremities rubbed and lightly soiled).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



ASIA (LOTS 134-139)

θ134

KIRCHER, ATHANASIUS (1602-1680)

Toonneel van China, Door veel, Zo Geestelijke als Werreltijke, Geheugteekenen, Verscheide Vertoningen van de Natuur en Kunst. Amsterdam: J. Janssonius van Waesberge and widow of E. Weyerstraet, [1668].

Supremely rare copy, coloured throughout by a contemporary hand and heightened with gilt, no coloured copies in auction records. The first Dutch edition of China Illustrata, one of the most influential books in shaping the European conception of China in its day (B. Löwendahl, Sino-Western Relations... in Western Printed Books 1477-1877, 2008, I, p.68). This edition was published a year after the first two Latin editions. The plates include a fine portrait of Johann Adam Schall von Bell and eight of Chinese calligraphy, as well as finely-printed and richly coloured illustrations of plants and fruit including tea, rhubarb, papaya and pineapple. Bobins, IV, 1444; Cordier Sinica, 26; Löwendahl, I, 136; Lust 39.

Folio (381 x 245mm). Text in Dutch, translated from the Latin by J.H. Glazemaker. Additional engraved title, double-page map of China, folding map of Asia showing the trade routes to China, and 22 plates (2 of which folding), all as called for on list of plates on verso of final leaf, 60 engravings, mostly half-page, in the text (without the portrait as per some other copies, marginal tear to one text leaf). Contemporary mottled calf, panelled in gilt with foliate cornerpieces to inner panel on covers, gilt spine and edges (head of spine repaired, spine label worn, extremities rubbed).

£20,000-30,000 US\$26,000-38,000

€24,000-35,000



BOUVET, JOACHIM (1656 1730) AND PIERRE GIFFART (C. 1631-1723), ENGRAVER.

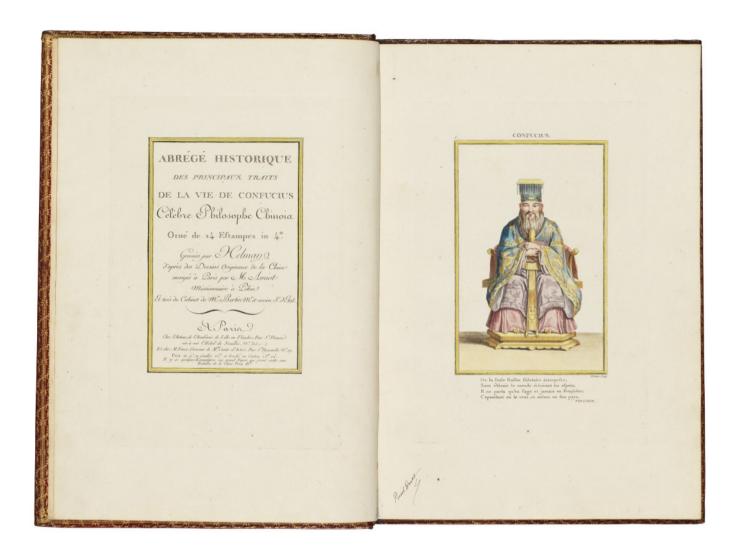
L'Estat present de la Chine. Paris: Pierre Giffart, 1697.

Rare first edition, finely bound in contemporary morocco with the arms of Louis XIV, the engravings beautifully hand-coloured and heightened in gold. Dedicated to the son of Louis XIV, Louis de France, Duke of Bourgogne at the time of his marriage at Versailles on 7 December 1697. The Jesuit Joachim Bouvet was sent as an envoy to China by Louis XIV in 1687, where he worked at the royal palace and was close to the Emperor Kangxi. On his return In 1697 he brought back a collection of Chinese woodblocks and paintings. The plates were created by Pierre Giffart who produced copies of the original Chinese works. They represent elegant Chinese figures dressed in traditional and ceremonial clothing, with exceptional attention to detail in the portrayal of Chinese costume in a European book; the work was unusual in its attempt to stay as close to the Chinese originals as possible. It is divided in two parts, the first of male figures and the second of female figures, respectively after a dedication to the Duc and Duchesse de Bourgogne. 'C'est une édition superbe, très exacte au point de vue de la reproduction des particularités des costumes et du dessin chinois' (Hélène Belevitch-Stankevitch, *Le Goût chinois en France au temps de Louis XIV*, Genève, 1970, p. 243). Bobins I, 169; Brunet I, 1189; Colas 417; Vinet 2354; Sommervogel, II, col. 55; Cordier III, 1858; Löwendahl, *China illustrata nova*, Supplement 1588. Not in Lipperheide or Lust.

Folio (373 x 240mm) 42 engraved plates (without the two portraits, one each of the Duke and Duchess of Bourgogne - Madame Princesse de Savoye, not engraved by Griffart and often excluded) all with beautiful contemporary hand-colouring and heightened in gold, plate six in early state before lettering (small closed tear in lower margin of plate 'Officier de robe Mandarin du 9 Ordre', blank lower outer corner torn in first Avertissement leaf, restored, some offsetting and minor browning, a few minor marginal damp stains) Contemporary red morocco gilt, sides triple gilt ruled to a panel design, fleur de lys gilt to outer corners, arms of Louis XIV gilt stamped at centres, spine gilt with fleur de lys.

£30,000-50,000

US\$38,000-63,000 €36,000-58,000



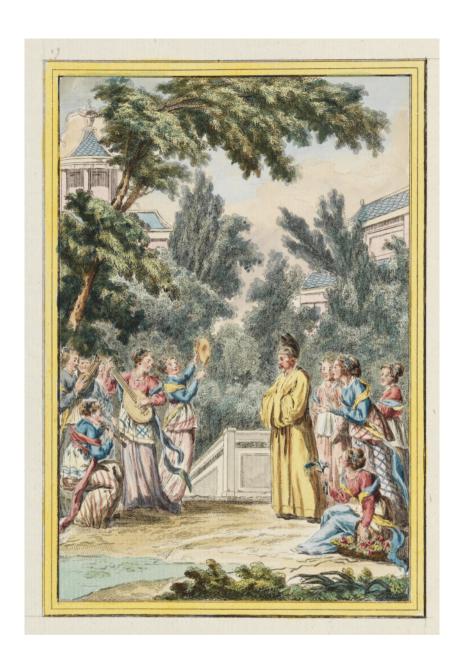
HELMAN, ISIDORE STANISLAS HENRI (1743-C. 1809)

Abrégé Historique des principaux traits de la vie de Confucius. Paris: chez l'Auteur and M. Ponce, [1788].

First edition, a rare deluxe large paper issue with original hand-colouring on Dutch paper. The printer indicates on the title the price of various copies printed in quarto, and states that a few copies have been made 'sur grand papier' in folio, such as this copy. This collection of hand-coloured engraved plates illustrate various scenes from the life of Confucius. Helman selected the images for engraving from an album of over one hundred illustrations in the collection of the French Minister Henri Bertin (1720-92) who had been sent the album, gathered from various artists in China, by the Jesuit missionary and his regular correspondent, Jean Joseph Marie Amiot (1718-1793). Amiot, who had lived in China since 1750, would publish his 'Life of Confucius' as volume 12 in his Mémoires Concernant l'Histoire, les Sciences et les Arts des Chinois (15 vols, Paris, 1776-1791) in the same year as Helman's work. Helman had earlier published the reduced version of the Suite de Seize Estampes Répresentant les Conquêtes de l'Empereur de la Chine, originally a Sino-French enterprise with only 200 copies printed which were almost all sent to the Qianlong Emperor. Helman developed an interesting style representing Chinese art and Chinese subjects tailored for a European audience that, during these years, was increasingly developing a passion for chinoiserie. A fine copy, beautifully coloured, in splendid contemporary morocco, very close in style and quality to the bindings of Bradel l'Ainé, or his predecessor Derome. Bobins IV, 1437; Cohen/De Ricci 262; Cordier Sinica 664; Lipperheide Le 16; Lust 729.

Folio (372 x 258mm). Engraved title and 24 numbered engraved plates all with fine contemporary hand-colouring, 28 unnumbered leaves of engraved descriptive text with borders hand-coloured in yellow (occasional marginal mark). Contemporary red morocco, covers gilt ruled and scrolled to a panel design, gilt garlands to corners, spine gilt ruled in bands with large gilt drum and trumpet fleurons at centres, edges and turn-ins richly gilt, blue watered-silk endpapers, all edges gilt (corners slightly bumped, old ink stain on lower cover).

£4,000-6,000 US\$5,100-7,600 €4,700-7,000



HELMAN, ISIDORE STANISLAS HENRI (1743- C. 1809)

Faits Mémorables des Empereurs de la Chine, tirés des Annales Chinoises. Paris: for the author and M. Ponce, 1788.

First edition, deluxe issue, with the plates printed on papier de Hollande and coloured by a contemporary hand. As recently recognised, Helman's Faits is based on a 16th-century work, the Dijian tushuo, commissioned to educate the Ming dynasty Wanli emperor in moral precepts by presenting short histories of good and evil emperors throughout the ages (Marcia Reed and Paola Dematté, China on Paper, 2007, no. 20). The engravings are largely based on drawings by Jean Denis Attiret (1702-1768), sponsored by the Emperor. Attiret was a Jesuit painter active in China, where he was appointed imperial Painter and made a mandarin. The work was originally issued in 4 fascicles of varying refinement; the present deluxe hand-coloured issue cost 48 livres, 4 times the price of the basic issue. Bobins IV, 1438; Cohen-de Ricci 479; Cordier 587-8; Lust 1133 (not calling for a dedication leaf).

Quarto (276 x 208mm). Engraved throughout, including title and an engraved dedication leaf by C. Monet after Helman and engraved 24 plates, both plates and dedication coloured by a contemporary hand, 24 leaves of text (thumb-soiling at lower corners, very occasional small stain or spotting). 18th-century dark blue morocco, covers ruled in double gilt fillets, spine with brown morocco label, lettered and decorated in gilt, gilt turn-ins and edges (extremities faintly rubbed).

£4,000-6,000 U\$\$5,100-7,600 €4,700-7,000



ALEXANDER, WILLIAM (1767-1816)

The costume of China illustrated with forty-eight coloured engravings. London: William Miller, letterpress by W. Bulmer and Co., 1805.

Unique extra-illustrated large-paper copy, with the plates printed on folio sheets and the text extended to match. The extra-illustration is an engraved portrait of the emperor Tchien Loong is 'based on a picture from a Chinese hanging scroll of the Qianlong emperor, which must have been brought back by the Macartney embassy. It was published on 15 January 1795, just four months after their return' (British Museum collection, Mm, 1.61). 'William Alexander (1767-1816), student of the Royal Academy, studied art under Pars, and subsequently Ibbetson ... From 1792 to 1794 he accompanied Lord George Macartney's official embassy on behalf of the British government to Beijing, where he documented the visit and made drawings of the Chinese court... The plates depict various mandarins, tradesmen, royalty and all phases of Chinese society, fashion and costume' (Western Travellers in China). Abbey, Travel 534; Bobins III, 1101; Löwendahl 727; Western Travellers in China 51.

Large folio (583 x 416mm). Extra-illustrated with an engraved portrait frontispiece of the Emperor Tchien Loong coloured by a contemporary hand, engraved and published by Mariano Bovi, London, January 15, 1795, sepia aquatint dedication to the Earl of Macartney, and 47 aquatint plates all coloured by a contemporary hand on large-paper with tissue guards some of which with printed captions, on various papers by Russell & Co., and E&P, dated 1798 and J. Whatman 1801, quarto text inlaid with margins extended to match the size of the plates, list of plates at end (without half-title, as often, or list of subscribers). Modern red straight-grained half morocco gilt, red square morocco gilt cornerpieces, spine in eight compartments with raised bands gilt, 19th-century red papered boards. Provenance: Baroness Burdett Coutts (pencil note 'from the Burdett Coutts library'; sale Sotheby's 15-17 May, 1922, lot 6).

£7,000-10,000 US\$8,900-13,000

€8,200-12,000



UPHAM, EDWARD (1776-1834)

The History and Doctrine of Buddhism, popularly illustrated. London: R. Ackermann, 1829.

First edition. 'The original pictorial representations, drawn from Johnston's collection of Buddhist drawings, are what make this volume particularly valuable' (Bobins). The illustrations depict friezes that slowly unroll some Eastern tale, pictures of gods and devils, signs of the zodiac, etc. This is one of Ackermann's last publications which 'appears to be Ackermann's first venture in coloured lithography in book form. The hand-colouring is careful and elaborate' (Martin Hardie, quoted in Abbey). 'Upham was a retired bookseller and mayor of Exeter in Britain who devoted his later life to Orientalist works. This work, despite its more general title, is in fact an account of Buddhism — whose "manuscripts and drawings" it is said to be chiefly derived ... They depict jataka stories, or the lives of the Buddha, other deities such as Pattini, signs of the zodiac and devils. Alexander Johnston (d. 1849) had gathered his collection while based in Ceylon from 1799 to 1819 where, having originally been appointed Advocate General, he had risen to the position of Chief Justice and been instrumental in developing this island's colonial administration' (Bobins). Abbey, Travel 413; Bobins, V, 1656.

Folio (388 x 270mm). 41 lithographic plates finely coloured by a contemporary hand and 2 plain lithographic plates, list of plates (preliminaries becoming loose, some minor ink stains and spotting). Original purple moiré cloth-backed boards, flat spine, printed paper label, uncut (spine slightly worn and sunned, binding slightly scuffed and rubbed, corners bumped).

£2,000-3,000 US\$2,500-3,700 €2.400-3.500



INDIA (LOTS 140-162)

θ140

BAILLIE, WILLIAM (1752/3-1799)

[Views of Calcutta. Calcutta]: 1794.

A very rare series of Calcutta prints, not in Abbey, the meticulous views showing an almost European city of neo-classical buildings with few native buildings in sight. Baillie shows a very different city from the Daniells' views of Calcutta, a teeming Indian city. The subjects are: 1. View of Esplanade-Row, Calcutta, from the River to the Council-House; 2. North View of Fort William, from the Esplanade; 3. South View of the Council-House and Government-House, Calcutta; 4. View of Tank Square, Calcutta, from the East; 5. Military Orphan School, opposite to Calcutta, for the Children of private Soldiers; 6. South-East View of the New church at Calcutta; 7. General View of Calcutta, taken near the Sluice of Fort William; 8. South-west View of Fort William; 9. North View of the Water Gate and Royal Barracks, Fort William; 10. South View of Calcutta, taken from the Glacis of Fort William; 11. North East View of the Military Orphan House, near Calcutta, for the Children of Officers; 12. View of the East Side of Tank Square, Calcutta.

Born in either 1752 or 1753, William Baillie went to India as a cadet in the Bengal Infantry in 1777, transferring to the Engineers in 1778. In 1786 he started a weekly newspaper, the *Calcutta Chronicle*, before resigning from the army in 1788 with the intention of becoming an artist. However, in 1792 he became secretary of the Free School Society in Calcutta. In 1793 Baillie outlined his intention to produce a suite of views of Calcutta in a letter to the portrait painter Ozias Humphry, and stated that he was well-versed with aquatints, although none of his other proposed printmaking projects seem to have come to fruition. RBH records only one set of these views selling at auction, although Christie's did sell another in the Visions of India sale, 10 June 1997, lot 180, which is now in the Caroline Simpson Collection, Museums of History New South Wales. Bobins IV, 1411.

Oblong folio (465 x 550mm). 12 etched and engraved views, all coloured by a contemporary hand and in stiff card mounts (plate 5 faintly creased, plate 7 with very small faint spot in sky, plate 10 with two repaired tears in lower margin one of which into caption and lower left corner with tiny marginal chip, tiny marginal hole in lower margin of plate 11, no title or letterpress probably as issued). Modern red half morocco.

£12,000-18,000 US\$16,000-23,000

HOME, ROBERT (1752-1834)

[A description of Seringapatam]. London: R. Bowyer, March-April 1796.

A very rare set of 6 separately published large folio format views of Seringapatam which are similar in scale to the aquatints published by Thomas and William Daniell in their magnum opus: Oriental Scenery (1795-1807). Reduced versions of these views had been published by Robert Bowyer in 1794 in Home's

Select views in Mysore, the country of Tippoo Sultan in which the present folio plates (numbered I-VI) appear as plates 26, 24, 23, 22, 27 and 28. Four pages of text (not present here) were published in 1796 to accompany the six plates. The original grey wash drawings by Robert Home for plates I and IV are preserved in the National Galleries of Scotland, and the V&A respectively. 'Home left for India, where he had connections. Leaving his children with relatives, he departed without permission from the East India Company. reaching Madras in January 1791. There he met the artists John Smart and William Hickey and found work painting theatrical scenery. Having sought and secured permission to accompany the grand army to Bangalore during the Third Anglo-Mysore War, Home reached the troops on 5 March. He remained with them until early April 1792, sketching captured forts, officers, and the local countryside' (ODNB). Bobins I, 256; Godrej & Rohatgi, Scenic Splendours: India through the printed image p. 114 and 156. Not in Abbey, Franklin, Hardie, Prideaux or Tooley.

Large oblong folio (492 x 625mm). 6 aquatint plates coloured by a contemporary hand by Joseph C. Stadler after Home, titled and numbered I-VI, titles within wash borders (no text, occasional tears, those on plates III and V extending into image, some repaired with tape on the reverse, plate V laid down, plate VI restored); housed in a modern brown cloth portfolio with cloth ties (very lightly rubbed).

£4,000-6,000

US\$5,200-7,700 €4,700-7,000



θ142

SOLVYNS, BALTAZAR (1760-1824)

The costume of indostan, elucidated by sixty coloured engravings; with descriptions in english and french, taken in the years 1798 and 1799. London: Edward Orme, [n. d. but c. 1804. watermarked 1832].

 $A\ collection\ of\ 60\ hand-coloured\ plates\ engraved\ after\ Solvyn's\ depictions\ of\ Bengal,\ India.$

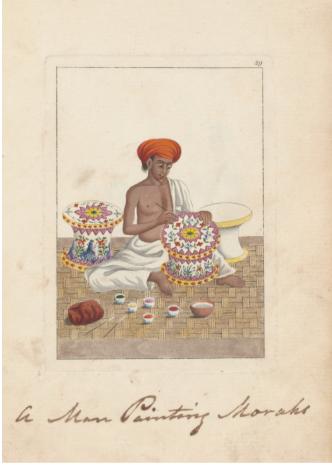
Derived from Solvyns's originals, Edward Orme made watercolour copies for the engravers, Scott or Vivares after Solvyns. These copies render Solvyns's original hand-etched idiosyncratic plates into an formalised format. This could be read to have muted the character of Solvyns's hand, however this act of formalisation only follows suit, as Solvyns himself published an improvement on his original work in Paris, 1808-12, containing 288 plates. Both Solvyns's originals and Orme's copies are now in the Victoria and Albert Museum. Abbey *Travel* 429 cites 1807 edition; Bobins I, 270; Brunet V, 433; Colas 2765; Tooley 461.

Folio $(355 \times 255 \text{mm})$. Letterpress title with title, text and dedication in English and French, 60 engraved, contemporary hand-coloured plates by Scott or Vivares after Solvyns (plates dated 1804 but watermarked 1832), each accompanied by leaf of explanatory text, recto English, verso French (pencil mark across title page verso, occasional light spotting and browning mainly to text leaves, some faint finger-soiling, plates lightly offset onto text, some plates watermarked 'J. Whatman 1832'). Full black calf gilt (minor marking to cover and worn corners), gilt edges (extremities lightly rubbed). *Provenance*: Coombs Bookseller, Worcester.

£2,000-3,000 US\$2,600-3,800 €2,400-3,500







DORMIEUX, FRANCOIS (1772?-1851)

Hindoostany Characters. [?Calcutta]: 1805.

An exceptionally rare work; the only other recorded copy of Francis Dormieux's self-published *Hindoostany Characters* is in the British Library. The forty engravings are probably from taken from 'Company School' paintings by contemporary Indian artists, yet charmingly interpreted in a European style. They include representations of a wide array of traditional Indian occupations and types, among them: a sword grinder; a weaver; a tape maker; a fish woman; fakirs; a milk woman; various types of musician; a man cleaning cotton; a house servant; a water carrier; a lapidary; vendors of different foods; snake dancers; a eunuch; a fruit woman; a tailor; blacksmiths; a man making 'hubble bubbles'; a bird catcher, and a Diwan. Loosely enclosed is a manuscript letter headed '23 May 1828 ... Beulah, Upper Norwood', from an unidentified sender (signature indecipherable), addressed to 'Sandy' (Alexander Thoms, presumably), discussing trade with India and a painting of the Hindu god Indra which has recently arrived from the sub-continent, and providing a learned account of Sheetala, goddess of small pox; a wood engraved portrait of whom the author has laid in. The handwriting in the letter does not match that of the captions to Dormieux's engravings, but the content of the letter suggests that the author was possibly an East India Company employee. Alexander Thoms FRSE (1837-1925) was a 19th/20th century Scottish mineralogist. His collection of rocks and minerals form a core part of the collection within the Hunterian Museum and Art Gallery in Glasgow. Around 1854 he went to Bengal in India and spent around three decades there managing tea plantations. Bobins IV, 1219. Not recorded in any other bibliographies.

Octavo (177 x 124mm). Engraved title (blank upper margin torn probably to remove an ownership inscription, not affecting engraving) and 40 engravings of Indian 'types', numbered in the plates 1-40, all finely coloured in a contemporary hand, contemporary manuscript captions in ink, possibly in Dormieux's hand, beneath each engraving (plate 19 was probably folding, missing the upper part of plate, closed tear into plate with repair in lower blank margin, short closed tear in blank lower margin of plate 10, plates 37 and 40 with blank corners torn, occasional mild spotting, thumb marks to margins). Contemporary green calf, covers bordered with double gilt rule and blind scroll, spine with gilt ruled raised bands, tooled in blind, edges gilt scrolled, turn-ins blind tooled (extremities lightly rubbed). Provenance: 4pp. manuscript letter from an unidentified sender (dated 23 May 1828 addressed to 'Sandy', presumably;) — Alexander Thoms (engraved armorial bookplate).

£15,000-20,000 U\$\$19,000-25,000

€18,000-23,000



WILLIAMSON, THOMAS (1790-1815) AND SAMUEL HOWITT (C. 1765-1822)

Oriental Field Sports. London: William Bulmer for Edward Orme, 1807.

First edition of 'the most beautiful book on Indian sport in existence' (Schwerdt). Bound from the 20 original parts and containing 'the finest impressions of the plates' (Tooley) by H. Merke, J. Hamble, and Viveres after Howitt's drawings after Williamson. Abbey *Travel* 427; Mellon/Podeschi 88; Nissen *ZBI* 4416; Schwerdt II, pp.297-298; Tooley 508.

Oblong folio (441 x 566mm). Paper watermarked '1804' throughout. Contemporary hand-coloured engraved additional title, 40 aquatints finished in contemporary hand-colour, plate XXXI is in Tooley's presumed first issue, reading 'Hunting Jackalls' (additional title cut out and lightly creased, plate I 'Going Out in the Morning' bound as frontispiece, letterpress title faintly creased, some light occasional spotting and staining, affecting more heavily pls XVIII, XIX and XXVIII). Modern red half morocco, gilt edges, red Morocco gilt lettering piece on upper cover (extremities lightly rubbed), 'contemporary red cloth dustjacket lettered in gilt (unevenly faded and extremities lightly rubbed).

£5,000-7,000

US\$6,300-8,800 €5,900-8,200



BEST, CHARLES C. (FL. 1807)

Briefe uber Ost-Indien, dans Vorgebirge der guten Hoffnung und die Insel St.Helene. Leipzig: Goschen, 1807.

The Travis copy of this first edition of this eye witness account of a German traveller through parts of India, including a description of Madras. The work also covers the East Indies. Cape of

Good Hope and St Helena and is illustrated with landscapes and peoples of these locations. The author served with the Hanoverian troops based in India and in the British colonial administration for over seventeen years. The author also makes observations on the Hindu and Muslim religions, cults and customs, temples and mosques. Bobins V, 1641; Gay 3090; Lipperheide Ld 11; Mendelssohn (1957) I, p.121.

Quarto (230 x 157mm.) 27 engraved plates, of which 19 are coloured in a contemporary hand, 2 double-page, descriptive list of plates at end, contemporary half calf (some light soiling, one plate a little split along fold, without loss, rubbed); contained in a modern blue cloth box. *Provenance*: Robert and Maria Travis (booklabel; sale Sotheby's 26 May 2005, lot 32) — Thorold's Africana Books, Johannesburg (bookseller's label).

£1.000-1.500

US\$1,300-1,900 €1,200-1,800



0146

JAMES, CAPTAIN CHARLES (FL. 1814)

The military costume of India in an exemplification of the manual and platoon exercises of the native troops and the British army in general. London: T. Goddard, Military Library, 1814.

First edition of James's important depiction of East India Company troops, both native and European. Goddard, a leading military publisher, published several books concerning European armies and warfare. The present book on India is probably his only non-European publication. The troops, both native and European, are depicted performing various actions, such as firing and changing bayonets. The author, Captain Abraham James, was an officer in the 67th Foot Regiment (later the Royal Hampshire Regiment). Bobins II, 492; Colas 1536; Ogilby Trust Index to British Military Costume Prints 1500-1914; Lipperheide Qh 11.

Folio (355 x 265mm). Engraved title and 35 plates, all coloured by a contemprary hand (light spotting, occasional staining and offsetting). Contemporary red straight-grained half morocco, over marbled paper covered boards, red morocco gilt label on upper cover decorated with unidentified crest in gilt, spine in 6 compartments (joints sometime expertly repaired). *Provenance*: Thomas Charles Venables (armorial bookplate).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800

BURNOUF, EUGENE (1801-1852) AND EUGENE VINCENT STANISLAS JACQUET (1811-1838)

L'Inde Francaise ou Collection de dessins lithographies representant les divinites, temples, costumes, physionomies, meubles, armes, et ustensiles des peuples hindous qui habitent les possessions francaise de l'inde. Paris: Chabrelie, 1827-1835.

An attractive copy of the first edition of the first major French work on India in fine contemporary hand-colouring, dedicated to Paul de Demidoff, chamberlain to the Russian Emperor. It was published in 24 parts of six text leaves and six lithographic plates each, comprising a total of 144 lithographic plates mostly by Charlet and Motte after drawings by Geringer, Bardel, Feuchere, Midy, Weber, Beau, Llanta, Chenal, Thenot, Dollet, Saint-Aulaire. Finely coloured, highlighted in gouache and with gum arabic, these plates illustrate divinities, sacred rites, scenes of daily life, costumes and professions. Eugene Burnouf was a professor at the College de France, philologist and specialist in cuneiform and Sanskrit, and published some of the first modern studies on Indian Buddhism. Bobins II, 226; Brunet, I, 1412; Colas, 490; Vicaire I 979

2 volumes, folio (420 x 290mm). 144 lithographic plates, coloured by a contemporary hand (small closed tear to lower margin of two plates, some spotting, a few plates lightly browned). Contemporary half red morocco over marbled boards, spine richly gilt.

£8,000-12,000

US\$11,000-15,000 €9,400-14,000



θ148

GANTZ, JOHN (1772-1853)

Indian Microcosm. Madras: John Gantz & Son. [1827]

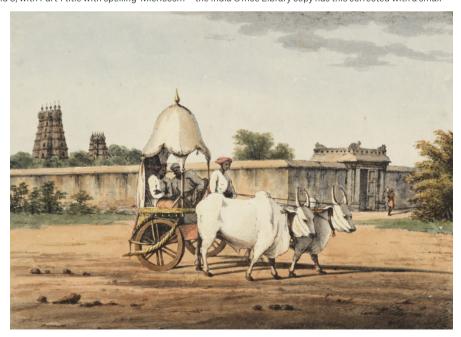
A very rare complete copy of this work, inspired by Ackermann's *Microcosm of London*. The 20 fine hand-coloured lithographic plates, illustrate Indian modes of transport, crafts, and occupations. John Gantz was a draughtsman and architect employed by the East India Company and had two sons, Justinian (b. 1802) and Julius (b. 1816). By 1827 he had set up the first lithographic press in Madras, one of the first such presses in India. Loosely inserted in this copy is the text in three parts for plates 1-12 (only, of 20); the text for plates 1-9 in a variant state from that bound in this copy, possibly an early state or proof. Preserved are the original lithographic upper wrappers for parts 1 and 3, with Part 1 title with spelling 'Micricosm' - the India Office Library copy has this corrected with a small

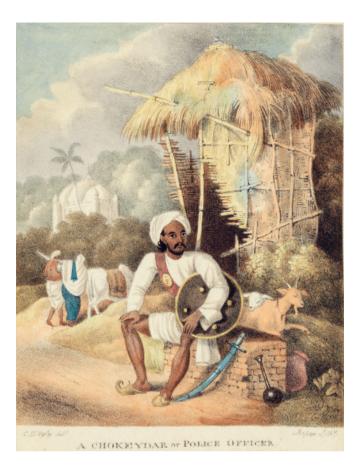
pasted overslip. The text for plates 1-4 is printed on laid paper, the text for plates 5-12 on wove paper watermarked '1825'. Abbey, *Travel* 445; Bobins V, 1646

Quarto (297 x 253mm; text: 260 x 195mm). 20 original hand-coloured lithographic plates on card mounts, nos. 4, 7, 8, 10, 12, 13 and 15 with 'Gantz & Son' or variant, with small letterpress title pasted on the reverse and numbered by hand. 20 numbered leaves of letterpress tipped-in, watermarks [where visible] text '1825' and mounts of plates '1827', additional text loosely inserted, see note above (occasional light spotting, some duststaining and light browning to mounts, slightly crease to text leaf 'No. 10'). Contemporary half calf over marbled boards (neatly rebacked with calf gilt spine, extremities rubbed). Wrapper for part 5 bound as a title (no separate title was issued: the wrapper for part 1 was probably intended as the title for the work).

£4,000-6,000

US\$5,200-7,700 €4,700-7,000





D'OYLY, SIR CHARLES (1781-1845)

Costumes of India. [Behar:] Printed at the Lithographic Press, 1830.

Very rare - only three copies can be traced in institutional libraries:

The British Library, Yale and University of Melbourne (this latter defective with 10 leaves only). According to RBH, only one copy has sold at auction (Bloomsbury, 20 July 2006, lot 226), and is not recorded in any of the standard bibliographies i.e. Abbey, Colas or Lipperheide. Bobins V, 1490.

Oblong octavo ($261 \times 292 \text{mm}$). Mounted lithographic title and 12 lithographic plates finished in contemporary hand-colour and mounted on card (leaf 3 re-backed with card, tiny marginal chip leaf in 13, very light scattered spotting throughout). Original cloth backed boards, decorative paper label on upper board (original paper back strip over cloth spine worn and defective, minor chips to covers and with some faint damp staining); modern four-flap card enclosure with paper label.

£3.000-5.000

US\$3,800-6,300 €3,600-5,800

θ150

INDIA

Life in India. N. p., [c. 1830].

An unusual and scarce publication, intended to be the first issue of a series, providing a cynical look at British life in India. The plates are: 'Landing in India', 'The Kucherree, or Court of Justice'; 'The Moolaqât, or Visit of Ceremony', 'Hearing Petitions in Chambers', 'The Auction', and, 'The Levy'. Bobins V, 1647. Not in Abbey.

Oblong folio (274 x 371mm). No title page, 3 pages introductory text, 6 aquatint plates finished in contemporary hand-colour, with corresponding printed text facing each plate, untrimmed and with large margins, blind stamp opposite introductory text reading '1825' (occasional spotting, some finger-soiling, stain lower right increasing in size throughout, creased edges, crease down middle indicating that unbound folio may have once been folded). Unbound and stitched as issued (stitching loose), housed within new red cloth folder, brown leather label, gilt lettering.

£2,000-3,000

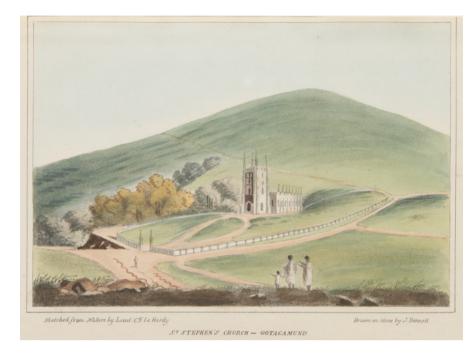
US\$2,600-3,800 €2,400-3,500



BAIKIE, ROBERT (1799-1889)

Observations on the Neilgherries, Including an Account of their Topography, Climate, Soil and Productions, and of the Effects of the Climate on the European Constitution. Calcutta: The Baptist Mission Press, 1834.

First edition: an exciting account of the Nilgiri Mountains, with maps of the hills and the approaches to them, sketches of the scenery, drawings of the principal buildings and tables of routes. The environment of the Nilgiris became much appreciated by Europeans, and from the 1820s the region was rapidly developed by the British Raj. A popular summer and weekend destination, the summer house of the Madras Presidency was established at Ooty in 1827. Robert Baikie, a doctor who spent over 17 years practising in India for the East India Company's Madras Army, wrote this account of this region while Senior Medical Officer of the Nilgiris. The fine maps and botanical subjects are signed by J. B. Tassin, who started one of Calcutta's earliest lithographic presses in 1830 and later moved to San Francisco. In the preface the editor gives full costings from the production of the book and states that 500 copies were printed. Not in Abbey. Bobins V, 1640.



Octavo (245 x 154mm). 6pp. subscribers' list, errata leaf, 11 lithographic views and plates, all but one hand-coloured, 34 lithographic maps hand-coloured in outline, 3 of which folding (old paper repair to first large folding map, large folding map at p.10 with corner dogeared, occasional light spotting to non-folding maps, otherwise, a fresh, clean copy). Near contemporary half calf (extremities faintly rubbed). *Provenance:* Arthur Hay, 9th Marquess of Tweeddale (1824-1878, soldier who served in India and the Crimea and noted zoologist; bookplate) – John and Suzanne Bonham (sold Sotheby's, 15 May 2018, lot 168).

£1,500-2,000 US\$1,900-2,500 €1,800-2,300

θ152

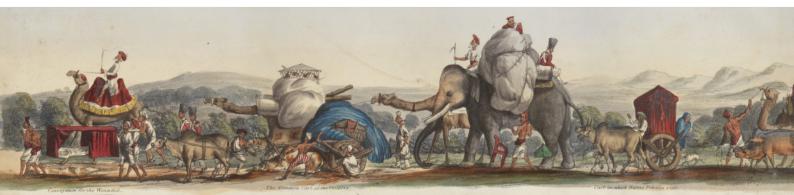
LUDLOW, WILLIAM ANDREW (1803-1853)

Bengal Troops on the line of March. A Panoramic Sketch by an Officer of that Army. [London:] Day and Haghe, [1835].

A rare, finely observed panorama of the hazards encountered in the movement of troops in India. Captain Andrew Ludlow is listed in the East India Register and Directory as being on furlough from the Twelfth Regiment Bengal Native Infantry in 1835. In the descriptive text accompanying the panorama, he describes putting together the sketches for publication on the long sea voyage home: 'This hasty sketch, put together on board Ship, was originally undertaken as much for the purpose of breaking the monotony of a long sea voyage, as to give to a numerous acquaintance at home a better idea of Troops moving in the East, than the Designer could convey in conversation.' Abbey *Life* 530; Bobins IV, 1308; Ogilby 485 (1).

Folio (556 x 374mm). Zincographic title (210 x 287mm) and 18 plates (approx. 115 x 534mm, a few slightly smaller) all coloured by a contemporary hand, signed with initials 'WAL' in the title plate and plate no. 9, the plates mounted recto and verso on folio leaves, the panorama when joined extending to approx. 8806mm long, complete with zincographed leaf of explanatory text (115 x 531mm) (without the small additional title found at end of plate next to 'Hindoo Idol and Priest', the some faint soiling to plates, heavier to title, text leaf and title with some cockling, minor tears and repairs to printed leaves, some leaves detached). Contemporary boards (rebacked with crude cloth backstrip, boards worn and repaired); contained in a modern blue cloth box with red morocco gilt label on upper cover.

£4,000-6,000 US\$5,100-7,600 €4,700-7,000





P[EEL], R. H., CAPTAIN (FL. 1835)

The Extraordinary Ascent of the Enchanted Mountain, one of the Hymalaya Range, in India, by Sir Edward Stanley, Bart., Eliza and Ellen, his daughters, (an English family,) accompanied by the Count Rugantino (an Italian), captain in Napoleon's second regiment of French cuirassiers. Embellished with thirteen drawings illustrative of their adventures during the ascent. London: T. Gillard and S. Knight, 1835.

First edition and rare copy of an imaginary expedition deep into the Himalayan mountains. Written and illustrated by Captain R. H. Peel, the tale was intended 'for the amusement of the rising generation' (Introduction). Captain Peel, rather sweetly, introduces his story with the confession that his drawings might lack in nuance and refinement, a result from an active life in the military during which he served in the 2nd and 3rd Dragoon Guards. However, the childlike illustrations which depict all manor of fantastical beasts and monsters, from a cave-dwelling dragon to a 'spiteful dwarf', only add to the overall charm of the publication. A rare and wonderful work, the array of characters, especially the two clashing protagonists, aristocratic Lord Stanley flamboyant Italian Count, build a whimsical and ridiculous comedic narrative that delights in its absurdity. Not in Bobins.

Small quarto (262 x 206mm). Lithographic frontispiece and 12 plates all coloured by a contemporary hand (light finger-soiling confined to margins, spotting to verso of plates). Bound by E. Root & Son, blue morocco with a triple-ruled gilt border, spine gilt in compartments with raised bands, decorative gilt turn-ins, top-edge gilt (extremities lightly rubbed, tiny split in joint at foot of spine).

£3,000-5,000 U\$\$3,800-6,300

€3,600-5,800



EDEN, EMILY (1797-1869)

Portraits of the Princes & Peoples of India. London: J. Dickinson & Son, 1844.

A rare coloured copy of Eden's important work, probably one of only a handful of copies published in this form. The Hon. Emily Eden, the seventh daughter of William Eden, first baron Auckland, accompanied her brother, George, Lord Auckland (1784-1849) to India where he served as Governor-General from 1835-1842. A highly gifted amateur artist and writer, Eden recorded her observations of life in India during this period in the form of letters and an extensive collection of sketches. On her return to England in 1842, Eden arranged to have her images printed privately as a portfolio of 24 lithographs and the *Portraits* was published in 1844, issued in wrappers in four parts. Most copies were issued uncoloured, except for a few beautifully hand-coloured copies, of which the present work is one.

Eden's fine portraits and textual descriptions in the *Portraits* record the Indian rulers, and often their families, with whom Lord Auckland met during his term of office as Governor-General. The first period of their stay in India was spent in Calcutta and from October 1837 to February 1840 Lord Auckland and his entourage toured through the Upper Provinces, meeting with Indian princely subjects. Amongst those encountered and portrayed by Eden during these tours were the Maharaja Sher-Singh, King of the Punjab, the Maharaja Ranjit Singh, The Raja of Nahun, the Raja of Patiala, and the Raja Hira Singh, son of the Prime Minister of the Punjab. Fanny Parks, travelling in India between 1822 and 1845, found Eden's sketches from this period to be 'most spirited and masterly.' The richness and splendour of these Indian figures and their entourages are captured by Eden, particularly in the plates relating to the bejewelled horses from the Maharaja's stable, and the elephants, dogs, hawks and hunting leopards sent to accompany Lord Auckland by the King of Oudh. Eden did not only confine her portraits to those of Indian princes or those of high castes. The twenty-eight images also include servants attached to Government House, members of their families, together with religious devotees, Pathans, Tibetans and others. Bobins I, 237. Not in Abbey.

Folio (556 x 433mm). Lithographic title mounted on card, 27 lithographic plates by Lowes Dickinson after Eden, printed by Charles Hullmandel, title and plates finished in contemporary hand-colour, mounted on 24 card mounts in imitation of watercolours with ink borders ruled by hand in brown or gilt, with letterpress captions on paper mounted on each verso (mount to title with some surface abrasion and light browning, mount to plate number 20 with short tear to lower blank margin, occasional spotting or light soiling to about 17 plates, seven mounts retaining old mounting tape on verso). Unbound as issued in original purple moroccobacked portfolio, upper cover blocked in gilt 'Hon. E. Eden's /India' with an integral vignette illustration of a snake coiled around an egg (rebacked, flaps and ties replaced). *Provenance*: Christie's Arts of India sale 24 Sept. 2003, lot 70.

£20,000-30,000 US\$26,000-38,000





EYRE, LIEUT. VINCENT. (1811-1881)

Portraits of the Cabul Prisoners. [London: c. 1844].

A very rare set of portraits finely lithographed and hand-coloured; a folder containing a set of 32 coloured lithographs after watercolour portraits of British prisoners by Eyre, over one hundred of whom were taken by Wazir Akber Khan as the British retreated from Kabul during the First Anglo-Afghan War (1839-1842). Vincent Eyre arrived in India in 1829. While serving as a commissary of ordnance in Afghanistan, Eyre and his family were taken prisoner by Akbar Khan's forces in January 1842, and spent nearly nine months in captivity. During this time he kept a diary and made portraits of his fellow prisoners. The captives were rescued in September 1842 when Major-General Sir George Pollock's Army of Retribution entered Kabul. Not in Abbey. Bobins II, 240.

Oblong octavo (270 x 220mm). 32 lithographic plates coloured by a contemporary hand and mounted on card, each plate titled by hand in ink (light spotting to one plate, marginal water-stains to outer margins of a few card mounts). Original moiré cloth portfolio, title label gilt lettered on black russia on upper cover (edges of portfolio restored in modern green cloth, a little soiled and worn); modern folding box.

£4,000-6,000 US\$5,100-7,600

€4,700-7,000



SALE, MAJOR GENERAL SIR ROBERT HENRY (1782-1845)

The defence of Jellalabad. [London: J. Hogarth and H. Graves, c. 1845]

Rare deluxe edition with the plates finely coloured by hand and mounted on card. The retreat to Jellalabad had been one of the most devastating retreats in the history of the British army in Afghanistan and of the 10th Somerset Regiment. The siege by Afghan tribesman of the British at Jellalabad lasted some five months until Sir Robert Sale launched an heroic counter-attack and forced the Akbar Khan's forces into retreat. Sale 'was determined to attack, and on 7 April moved out of Jalalabad in three columns ... Akbar Khan's lines were carried and his camp, baggage, guns, arms, ammunition, and horses captured. Akbar fled towards Kabul, and the chiefs of the peoples in the Khyber direction hastened to submit to Sale' (ODNB). Bobins I, 268. Not in Abbey.

Folio (558 x 455mm). Pictorial lithographic title mounted on card, and 22 lithographic plates, coloured by a contemporary hand, by W.L. Walton on 11 card mounts as issued, large folding lithographic plan of Jellalabad, lithographic dedication, 5pp. text (lacking portrait of Sale, slight dust-staining to plates, title slightly rubbed at edges, plan and dedication somewhat creased and slightly chipped at edges). Publisher's dark green half morocco portfolio, green cloth sides, gilt leather label to upper cover, cloth ties (portfolio restored and rather rubbed).

£4,000-6,000 US\$5,100-7,600 €4.700-7.000

θ157

DUNLOP, JOHN (1823-1867)

Mooltan, During and After the Siege. Being twenty-one drawings, from sketches taken on the spot, by John Dunlop, ... With a descriptive and historical account of the siege. London: published by Wm. S. Orr and Co., 1849.

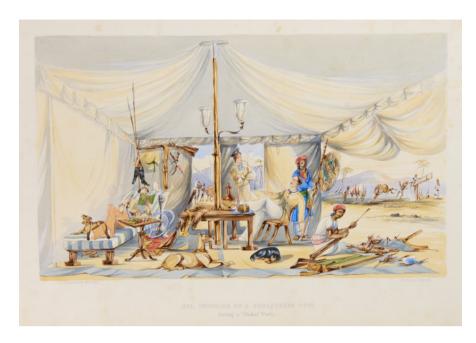
First edition of this illustrated account of the fivemonth siege of Mooltan, present day Multan in the Punjab. It depicts the city at this time as well as the key participants and events in the siege. The siege had come about as a result of the British attempt to impose a new ruler on this city in 1848. This had triggered an armed uprising by Dewan Mulraj which, as the British authorities sought to regain control of the area, led to the five-month siege. This event was one of the principal triggers for the Second Anglo-Sikh War (1848-1849). Abbey *Travel* 474; Bobins IV, 1278; Bruce 4215; Colas 912; Lipperheide Ld 36.

Folio (372 x 271mm) Contemporary hand-finished tinted lithographic pictorial half-title and 21 coloured lithograph plates (minor spotting in places, a little heavier on the title, closed tear in one text leaf). Original red cloth, lettered in gilt on the front side and spine, sides with decorative gilt and blind borders, light cream endpapers. *Provenance*: J. Matilda Spiner (ownership inscription dated 12 February 1895 on flyleaf) — H.C.N. Daniell (bookplate and ownership inscription dated 1913)

£2,000-3,000



US\$2,600-3,800 €2,400-3,500



[FOTHERINGHAM J. F. F. (FL. 1851)]

[Sporting Sketches and Scenes in India. London: C. Moody, 1851.]

First edition, one of the few books dealing with the 'chase of the wild boar in the east' as the author calls it, or what is commonly known as hoghunting or pigsticking (Schwerdt). The work is dedicated to General Sir Robert John Hussey Vivian, general in the Madras Infantry. Bobins I, 245; Schwerdt I, p.182.

Oblong quarto (343 x 509mm). 7 lithographic plates, coloured by a contemporary hand, by and after Fotheringham, printed dedication, address and six leaves of text (lacks lithographic title, light scattered spotting and marginal soiling). Original red publisher's cloth, upper board titled in gilt, gilt edges (re-backed, covers lightly soiled and extremities rubbed).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



A159

FONCECA, SIMON (1837-1856)

Sketches in India Chiefly from Nature. Madras: [1852-1853].

Very rare series of lithographs - only three copies can be traced in institutional collections: British Library (lacking title and catalogued as [Lithographs of Scenery around Madras]), Bodleian, and National Art Library, V&A. Simon Fonceca, a Eurasian Roman Catholic of British-Portuguese descent, published twelve issues in total of these sketches between January 1851 and March 1853. In the introduction to the first issue, Fonceca stated: 'My object in publishing this small work, is ... to present not only the picturesque scenery, and other objects of local interest ... but to delineate the costume of the Native inhabitants - their Pagodas - Dwelling houses - Huts - Implements of agriculture - and the simple Machinery, used in their handicrafts - and the beautiful variety of trees which are peculiar to this country.' The lithographed plates were the work of J. Dumphy, a draughtsman and writer at the Government Lithographic Press in Madras. This set was bound without two plates of nautch girls from the fourth and tenth issues, one plate of a Brahmin from the second issue and another depicting horses disembarking from a boat from the seventh issue. Not in Abbey, Colas or Lipperheide. Bobins V, 1645.

Quarto (303 x 237mm). 12 issues bound in one, lithographed title and 44 (of 48) lithographed plates (32 contemporary hand-coloured), blank rear wrappers bound in after each issue (plate 24 with marginal 130mm tear at gutter, occasional very light spotting). Contemporary half calf over blind-stamped maroon cloth, gilt spine, marbled endpapers (extremities rubbed). *Provenance*: Eliza Fullerton (ink presentation inscription from her uncle 'Bob' dated 17 May 1854).

£4,000-6,000

US\$5,200-7,700 €4,700-7,000



ATKINSON, GEORGE FRANCKLIN (1822-1859)

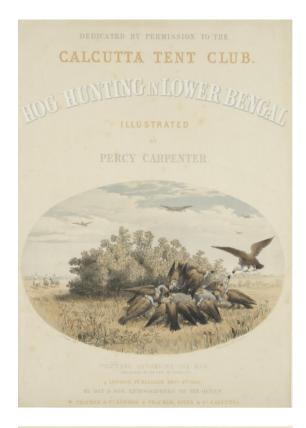
The Campaign in India. 1857-58. From drawings made during the eventful period of the Great Mutiny ... Illustrating the Military Operations before Delhi and its Neighbourhood. With descriptive letter-press. London: Day & Son, 1859.

A contemporary hand-coloured copy of the first edition, with 26 views of the First War of Indian Independence. Published immediately following the brutal suppression of the Sepoy Mutiny and depicting troops on the move, 'Capture and Death of the Shahzahdas,' etc., this hand-coloured version is rare. Abbey *Travel* 486; Bobins IV, 1272; Ogilby 71 (untinted lithographic version); Sorsky 136.

Folio (561 x 373mm). 26 numbered tinted lithographic plates, coloured by a contemporary hand and varnished, on 20 plates, including lithographic title, each plate with a leaf of descriptive text (sheet of plates 12 + 13, and sheet of plate 14 with marginal repairs just touching letters on plate 14; long repaired tear to letterpress list of plates, other minor marginal repairs, minor spotting). Original publisher's pictorial boards, decorated in gilt and blind, original yellow endpapers (rebacked with original spine laid down, a little soiled, a few ink spots on upper cover, waterstained on lower cover).

£4,000-6,000

US\$5,100-7,500 €4,700-7,000



CARPENTER, PERCY (1820-1895)

Hog Hunting in Lower Bengal. London: Day and Son, 1861.

Scarce first edition. Percy Carpenter studied painting at the Royal Academy where he exhibited in 1841. He travelled to Singapore, Ceylon and India between 1855 and 1860. By 1859, Carpenter was in Calcutta, and had developed his sporting speciality. The Calcutta Tent Club commissioned him to make drawings of their meet on the Sowerra Burrea Plains, near Tumluk, 50 miles southeast of Calcutta, in March 1860. The hunting party consisted of fifteen members of the Club, including their guests, with around four horses per person and attendants, numbering around sixty people. There were also eleven elephants to act as beaters in the long grass, jungle, and woods on the plain. The hunt lasted three days during which time they killed thirty seven hogs. Subsequently eight of Carpenter's works were lithographed and published as the present work. Bobins I, 229; Czech Asian p.44; Schwerdt I, p.97.

Folio (570×420 mm). Tinted lithographic title with large contemporary hand-coloured vignette and dedication to the The Calcutta Tent Club, 8 lithographic plates, coloured by a contemporary hand, all mounted on card with captions and ruled border printed in gold as issued (occasional light spotting mainly affecting letterpress, tiny tear to title, repaired marginal chip to corner of plate 1, corner of plate 2 creased, 180mm marginal tear and a couple of other tiny marginal tears to letterpress of plate 5 repaired without loss, large marginal chip to plate 6 just into gilt border repaired without loss). Publisher's cloth, lettered in gilt on upper cover (rebacked in morocco, front cover slightly unevenly faded, extremities faintly rubbed); contained in a modern moroccobacked case. *Provenance*: South African public Library (cancel stamps on verso of title and lettered in gilt at base of spine).

£6.000-8.000

US\$7,700-10,000 €7,100-9,400



θ162

MOOS, ARDASEER FRAMJEE (FL. 1850S-1880S).

Travels in India. Bombay: Education Society's Press, Byculla, 1871.

Rare first edition, presumably the presentation copy to Prince Alfred, second son of Queen Victoria, Duke of Edinburgh and Prince of Coburg and Gotha to whom the work is dedicated. The majority of the text is in Gujarati. There is a 40-page translation of the major passages in English. Ardaseer Framjee Moos, who was educated and subsequently taught at the Elphinstone Institution, became Secretary of the Bombay Native General Library for over two decades from 1860 and is credited with this institution's revival in the second half of the nineteenth century. Active in both Parsi reform movements and the Mumbai political scene, he became Treasurer of the Bombay Association in 1876. The extensive illustrations consist of various views of the principal buildings of Lucknow, Agra, Dehli and Calcutta. Bobins V, 1650.

Octavo (237 x 152mm). Folding map, photographic frontispiece portrait, 59 tinted or chromolithographic plates, 15 of which in text 44 bound a the end (English and Gujarati title pages supplied in excellent facsimile). Presentation binding of dark green morocco over bevelled boards elaborately decorated in gilt with a floral and pictorial design, title in Gujarati and English, white watered-silk endpapers, all edges gilt (recased). *Provenance*: Coburg Library (bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





AFRICA & THE MIDDLE EAST (LOTS 163-181)

θ**163**

NICOLAY, NICOLAS DE, SEIGNEUR D'ARFEVILLE (1517-1583)

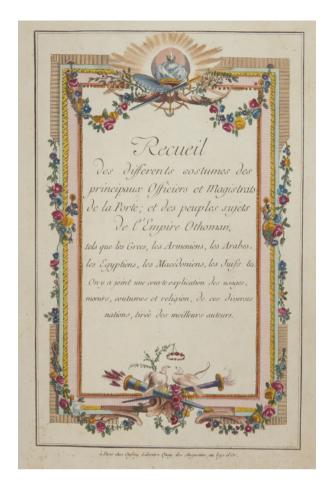
Les Quatre Premiers Livres des Navigations et Peregrinations Orientales. Lyon: Guillaume Rouillé, 1568.

First edition, second issue, with the engravings finely coloured, of a highly influential work, especially notable as 'the first to represent the costume of the Near East in detail' (Mortimer). Various nationalities and ethnicities are depicted, including Turks, Greeks, Armenians, Jews, and pilgrims to Mecca. Nicolay was the French royal geographer sent to Constantinople to join D'Aramon's embassy in 1551, and his observations provided a glimpse into a world still little known in the West. The first issue has a title-page date 1567; the two issues are otherwise identical. Atabey 870 (imperfect); Baudrier IX, p.318; Bobins V, 1507; cf. Colas 2200 (1567 edition); Göllner 1241; Mortimer/Harvard French 386.

Folio (338 x 231mm). Cancel slip on verso of *3, incorrect plate descriptions painted over on r3v and x2r, contemporary ms. foliation on plates, with blank **4 and without final blank. Letterpress title within elaborate woodcut border, woodcut headpiece and initial to dedication, and 60 engraved plates attributed to Louis Danet, all with fine contemporary colouring (title discreetly repaired at lower margin and gutter, one plate with small paint burn-hole, light browning, occasional small stain or mottling). Contemporary calf, gilt border and central arabesque medallion, single vase tool in compartments, gilt edges (minor staining, scuffing and repairs at extremities).

£30,000-40,000 US\$38,000-50,000 €35,000-46,000





TURKISH COSTUME

Recueil des differens costumes des principaux officiers et magistrats de la porte; et des peoples sujets de l'empire othoman. Paris: Onfroy, [1775]. [Bound with:] [WOLFGANG, Andreas Matthäus (1660-1736). Die algierische Hofstaat, dabei die beiden Brüder Wolfgang im Sclavendienst. Augsburg: Jeremias Wolff, c. 1701].

Two extremely rare works bound in a single volume: the first work illustrating the costume of the Ottoman court and the Ottoman empire, almost certainly assembled in Paris in celebration of the enthronement of Sultan Abdul Hamid I (Abd al-Hamid, Sultan 1774-1789); the second work recording the costumes and people of Algiers by the artist Andreas Matthäus Wolfgang (1660-1736), who was sold into slavery, along with his brother, and held in Algiers from 1684-1691.

The first work within this collection demonstrates how the French, along with many other European powers, were fascinated by the hierarchical arrangements of Ottoman Society and the etiquette of the various strata particularly in their dress. The author or editor of this work is unknown; perhaps the publisher Onfroy was also the editor. A few plates identify the artist and the engraver as Pitre and Juillet respectively. The plates depict the costume of the Ottoman court and military functionaries in detail and also that of the fourteen 'nations'. The work is divided into sections, each devoted to the costume of the different orders of society; they range from the Sultan and his close court to those from the more distant parts of the Empire, such as North Africa. This work develops the 16th-century imagery of Nicolas de Nicolay and the Blackmer catalogue considered that about a third of the plates were based on Nicolay prototypes, taken from his book of Turkish costume. Blackmer 1399; Bobins I, 127; Colas 2501.

The second work bound in this folio is a product of the artist's, Andreas Matthäus Wolfgang, experience as a slave in Algeria. Andreas was born in Augsburg in 1660, and was trained to be an engraver by his father, Georg Andreas Wolfgang the Elder, who sent both him and his brother to England for further training. However, on their return to the continent in 1684, the brothers were captured by Algerian pirates and subsequently sold as slaves. The present suite includes a self-portrait of the artist serving chocolate and coffee while in the service of the Bey of Algiers, wearing traditional costume. The two brothers were only released once a ransom was paid, probably in 1691. Following his return from Algiers, Andreas settled in Augsburg and lived there until his death in 1736. Some of the etchings present are dated 1701 in the plate. The Liechtenstein Collections contain a suite of 16 plates, of which only 6 are coloured, and are ascribed dates from 1701-1710. It should be noted that the Liechtenstein suite matches 14 of the plates present in this lot, containing 2 plates not present here, but without 'Conterfan





dess Mezomorto gewesten Daÿ in Algier' and 'Solimann ein verschnidner über des Königs von Allgier' found in this lot. The British Museum holds only 4 uncoloured prints from the suite. Nagler, *Neues allgemeines Künstler-Lexikon*, p.60.

2 works in one volume, folio (380 x 227mm). First work: contemporary handcoloured engraved title, engraved plate list and 16 leaves of engraved text within borders, 95 (only, of 96) finely contemporary hand-coloured engraved costume plates, all within borders, and heightened with touches of gilt and silver, a few signed Juillet after Pitre (lacking plates 88 'Femme Turque d'Andriople' and 96 'Femme d'Alger avec ses enfants', but with plate 14 'Le Moufti Commandant des Mosquées' in duplicate in two variants, one on smaller paper and loosely inserted with additional title of 'Officier du Divan' and 7-line explanatory text below, the whole within wide engraved border, the other with border matching the majority, additional title 'Et Chef de la Loi' as per Blackmer's listing, and without explanatory text; occasional faint spotting, but mostly fine and clean). Second work: 16 engraved plates after Wolfgang by Jeremias Wolff, all finely contemporary hand-coloured and heightened in gold, within frames highlighted in yellow (some light show-through and faint plate tone). Early 20th-century green quarter morocco, flat spine in six compartments, lettered in gilt in the second, the others each decorated with five stars and crescent moons (extremities lightly rubbed, front inner hinge starting to split).

£50,000-70,000 U\$\$63,000-88,000 £59,000-82,000





HUNTER, WILLIAM (C. 1769-1815)

Travels through France, Turkey, and Hungary, to Vienna, in 1792. To which are added several tours in Hungary, in 1799 and 1800. London: T. Bensley for J. White, 1803.

The rare, much enlarged third edition, extra-illustrated with the set of hand-coloured plates from William Miller's Costume of Turkey, and finely bound. 'Largest paper with coloured plates, 20 copies printed' (Lowndes). The fine stipple engravings in the work are remarkably printed in colour. Originally published in 1796, this third edition was significantly expanded to include Hunter's tours of Hungary made in 1799 and 1800. William Hunter (c.1769-1815) had initially travelled, in 1792, through France and the eastern Mediterranean to Constantinople and over land on his return journey through the Romanian Principalities. The frontispiece of Selim III is by Nutter after Duchateau and the other plates by various artists including Dalvimart, van Mour and Grasset de Saint-Sauveur. Atabey I, 602; Bobins V, 1693; Lowndes III, p.1145.

2 volumes, large octavo in 4s, (256 x 158mm). Pp. xxxix, 412; xix, 486, contemporary hand-coloured folding engraved map (lightly spotted), portrait frontispiece to vol. I and 12 plates, all stipple-engraved and printed in colour, extra-illustrated with the contemporary hand-coloured title and 61 contemporary hand-coloured stipple-engraved plates from William Miller's *Costume of Turkey* (some light spotting, occasional marginal mark, minor offsetting). Elegant contemporary straight grained green morocco, covers with gilt and blind ruled border, gilt corner-pieces, spine with raised bands gilt in compartments, edges and turn-ins, gilt ruled, all edges gilt (slight rubbing to joints and extremities).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800



θ166

CASTELLAN, ANTOINE-LAURENT (1772-1838)

Mœurs, usages, costumes des Othomans, et abrégé de leur histoire... Paris: Nepveu, 1812.

First edition, one of a few copies on fine vellum paper with the figures coloured by hand. The plates 'depict the costumes of the functionaries of the Ottoman court; there are also illustrations of arms, standards and other objects as well as an interesting section on music and dance' (Blackmer). Architect, painter, water-colourist and engraver, Castellan, made several journeys to Switzerland, Italy and the Ottoman Empire. He was official artist for the mission of the engineer Ferregeau to the court of Sultan Selim III, spending several months in Constantinople in 1797. Castellan was a prolific draftsman making records of all he saw whilst in Constantinople and also became a portrait painter of society figures, which he transcribed in the numerous works he published on his return to France. Atabey 204; Blackmer 300; Bobins IV, 1254-4; Brunet I, 1225-1227; Colas 545.

6 tomes in 3 volumes (134 x 84mm). 6 contemporary hand-coloured engraved frontispieces, (the first highlighted in gold) and 66 engraved plates coloured by a contemporary hand (without the 'avis relatif à l'ortographe des mots arabes' called for in Colas only, light age toning very rare marginal spotting). Contemporary quarter calf over mottled paper boards, spines with gilt and black ruled raised bands, tan morocco labels gilt, all edges marbled. Provenance: Marquis de Lurcy-Lévis, Baron de Champoux et de Montvrin (engraved armorial bookplate).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800

BRETON DE LA MARTINIÈRE, JEAN-BAPTISTE-JOSEPH (1777-1852)

L'Egypte et la Syrie, ou Moeurs, Usages, Costumes et Monumens des Egyptiens, des Arabes et des Syriens. Précédé d'un Précis historique. Paris: Nepveu, 1814.

First edition, abundantly and beautifully illustrated with 84 finely hand-coloured plates, many double-page. The double-page plates are mostly reduced versions of the plates in Mayer's work on Egypt. For this book on Egypt and Syria Breton de la Martinière enlisted the help of Jean-Joseph Marcel, one of the scholars who accompanied Napoleon to Egypt in 1798. He supplied Breton de la Martinière with drawings he had made in the course of his visit to the east and which Breton de la Martinière added to versions of Luigi Mayer's published in England over ten years earlier. The text gives much information about the customs, the religions and the antiquities of Egypt, but also gives a fascinating description of the recent French occupation. A fine, very fresh copy. Atabey 148; Bobins IV, 1254-2; Brunet I, 1226; Blackmer, 200; Colas 438;

6 tomes in 3 volumes (133 x 181mm). 84 engraved plates coloured by a contemporary hand, several folding (light age toning very rare marginal spotting). Contemporary quarter calf over mottled-paper covered boards, spines with gilt and black ruled raised bands, tan morocco labels gilt, all edges marbled. *Provenance*: Marguis de Lurcy-Lévis, Baron de Champoux et de Montvrin (engraved armorial bookplate).

£1,000-1,500 U\$\$1,300-1,900 €1,200-1,800



0168

TURNER, WILLIAM (1792-1867)

Journal of a tour in the Levant. London: John Murray, 1820.

First and only edition: a fine copy of this important work of travel literature with handsome hand-coloured illustrations. Turner was attached to the British embassy in Constantinople for five years from 1812, and from there he travelled to Egypt, the Holy Land, Albania, Turkey, Greece and the Greek islands. In his Journal, he noted local manners, customs and costumes, and described meeting with the ruler of Ottoman Albania Ali Pasha (1740-1822). Turner's account of non-consecutive journeys includes rare images engraved from early Turkish drawings in the author's collection, and costumes from Chios, Mykonos and Cairo. He later returned to Constantinople in 1824 where he remained until 1829, mainly fulfilling the role British plenipotentiary in the absence of an ambassador. Abbey Travel 375; Blackmer 1687; Bobins IV, 1475; Röhricht 1646;

3 volumes, octavo (215 x 130mm). 22 plates, 6 of which are aquatints finished in contemporary hand-colour, 2 folding, the remainder etched including 1 folding letter, 2 folding maps (occasional and variable spotting, lacking half-titles). Contemporary diced calf with sides panelled in gilt, spines elaborately decorated in gilt with raised bands and double black morocco labels, lettered and numbered in gilt (extremities very lightly rubbed). *Provenance*: contemporary inscription to titlepage of vols. 1 and 2 (including names of Louisa Jane Jeffreys, Jane Cape, Anne Fricker?) — Nasmyth family (armorial bookplates).

£2,000-3,000 US\$2,600-3,800 €2,400-3,500









YOUNG, JOHN (1755-1825)

A Series of Portraits of the Emperors of Turkey from the Foundation of the Monarchy to the Year 1815. London: printed by William Bulmer and Co., 1815.

First edition, a fine copy on thick-paper, with superb impressions of the plates; arguably the greatest colour-plate book on the Ottoman Empire. The twenty-eighth sultan, Selim III, who ruled from 1789 to 1807, commissioned Young to make a series of mezzotints after portraits of the emperors of Turkey based on an album of 19th-century miniatures. Production halted when janissaries assassinated the sultan in 1807 following his attempt to reform the infantry-bodyguard corps along Western European lines. Mahmoud II ascended the throne, and Young resumed work in 1810. It constitutes an unusually expansive example of the Ottoman Empire's patronage of Western artists. This is the second state of the work with reference to Mahmoud II. The title appeared in two states: the first giving a date of 1808; the second giving a date of 1815 (as here) and including a reference to Mahmoud II; some plates also contain subtitles, which this copy does not. The very fine mezzotint engravings are after a Greek peasant who displayed such proofs of natural talent as to enduce the Emperor Selim to patronise him' (Preface). The final two plates appear in the second issue only. Abbey *Travel* 372; Atabey 135 (second issue); Bobins I, 175; Blackmer 1863 (first issue); Brunet V, 1510; Lipperheide Lb 45; Tooley 516.

Large folio (555 x 403mm). Letterpress title-pages in English and French, additional contemporary hand-coloured engraved mezzotint title-page in French, text in English and French, 30 fine colour-printed engraved mezzotint portraits, finished by hand, by John Young, all but the final 2 oval portraits within lettered oval frames, view within a panel at the foot, all in rectangular frame (plates 10 and 20 are inverted). Modern half red morocco, spine richly gilt, re-use of early endpapers. *Provenance*: Jay Gould (1836-1892, American financier; Lyndhurst bookplate).

£50,000-70,000 US\$63,000-88,000

€59,000-82,000



LACHAISE (FL. 1817)

Costumes de l'Empire Turc. Paris: lithographed by Cheyère and printed by Cellot for Pélicier, Janet et Cotelle, 1821.

First edition of a rare work from Talleyrand's château library at Valençay. Almost everything we know about the author comes from the introduction to this work, where he describes his travels accompanying Count Forbin's party to the Levant in 1817, including travels to Chios, Smyrna and Asia Minor. He published these images to acquaint the public with the customs and costumes of those regions. Among the subjects are Sultan Mahmud II, courtiers, eunuchs, soldiers, merchants, peddlars of halva, water and salep, et al.; the two folding panoramas depict Constantinople and Smyrna. Atabey 647; Blackmer 934; Bobins III, 1092; Colas 1694; Lipperheide Lb 50.

Quarto (263 x 198mm). Author's authenticity signature on title verso, 61 lithographs by F. Lecomte and C. Fauconnier, of which 2 are folding panoramas, all but 4 plates with contemporary colouring (some spotting, neat marginal tear in one leaf). 19th-century calf-backed boards, flat spine tooled in gilt with black leather label, sprinkled edges. *Provenance*: Charles-Maurice de Talleyrand (1754-1838) and family (Bibliothèque de Valençay stamp on flyleaf verso).

£3,000-5,000 US\$3,800-6,300

€3,600-5,800

PITMAN, J. (FL. 1830), ARTIST, AND JOHN CLARCK (1771-1863), ENGRAVER

Panorama of Constantinople and its environs from Scutari. London: Samuel Leigh [c. 1830]

First and only edition of this rare and beautiful panorama of Constantinople. The publisher's advert gives the price £1 uncoloured or £1/14/- coloured. The aquatint panorama engraved by John Clark provides a magnificent continuous strip view of early 19th-century Istanbul. The publisher, Samuel Leigh, is known for issuing a number of city panoramas with descriptive text. This one can be dated by the quarto pamphlet, Companion to the Panorama of Constantinople (London, 1831), designed to accompany it (not present here). Intriguingly, this appears to be Pitman's only recorded work as a travelling artist. Abbey Life 532; Atabey 958; Blackmer 1316; Bobins V, 1607, with panorama illustrated but text entry describing another book.

Quarto (362 x 279mm). Folding panorama composed of four hand-coloured aquatint plates, finished in contemporary hand-colour and extending to 3320 mm (panorama detached from binding, fold of the plates reinforced with old paper on verso, lightly soiled on folds). Publisher's moiré fine ribbed green cloth, large engraved colour pictorial title on upper cover, publishers ads paste down to inside board (missing ties, spine splitting and slightly defective at foot, extremities lightly rubbed and soiled).

£7,000-10,000 US\$8,900-13,000 €8,200-12,000





MAISONNEUVE, J. (ARTIST, PRINTER & PUBLISHER), EDOUARD PITOT (1778-1860), ALFRED RICHARD (1824-1880) AND OTHER ARTISTS AND LITHOGRAPHERS

Souvenirs de Maurice. [Bound with:] – [Fruits of Mauritius.] [And:] – Ile Maurice. Port-Louis, Mauritius: Maisonneuve and Devaux & Cie, [n.d. but c. 1850-1853].

Extremely rare set of three suites of finely hand-coloured plates depicting the topography, fruits and trees of Mauritius. Quentin Keynes' set, which sold in these rooms 7-8 April 2004, lot 203, contained 47 plates only, but apparently had 22 plates (tinted only) from the *Souvenirs de Maurice*, 21 hand-coloured plates of fruit, and a further three plates comprising two tinted views and a genre scene, and an uncoloured plan of the island of Réunion. Another set of the *Ile Maurice* series comprising 16 plates, appeared in Paris in 2008 (Kahn-Dumousset, 4 April 2008, lot 18). Apart from the Bibliothèque nationale de France holding 25 lithographs from the *Souvenirs* series, including eight not found here, but lacking three plates which are in this volume ('View at "Riviere du Poste" (Savanna)'; '"Montagne du Rempart", from Plaines Wilhems'; and 'Stag hunting'), we have not been able to trace any other series. There was an exhibition of Pitot's work at the National History Museum of Mauritius in 2018, and Richard is identified as a leading figure among the 'accomplished Mauritian artists' who emerged in the second half of the 19th century (de Kervern & Martial, *Mauritius*: 500 Early Postcards, p. 11). Toussaint & Adolphe Bibliography of Mauritius B115 (stating that *Souvenirs de Maurice* was published monthly). Bobins IV, 1258.

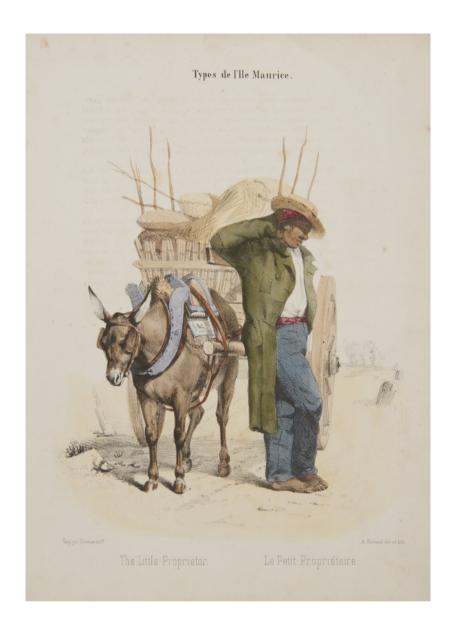
3 suites of plates bound in one, oblong folio (337 x 508mm). Without separate title or text, 56 lithographs in total, all in contemporary hand-colour, comprising: Souvenirs de Maurice, 20 hand-coloured lithographs of which 18 are topographical views and 2 hunting scenes, 12 after Richard, 4 after Pitot, 3 'from a daguerrotype', and 1 after E. Crook, each with printed series title (first 4 plates heavily toned, first 2 plates with very short marginal tears, plate 4 with a 40mm tear just into caption and with old tape repair, light spotting confined mainly to margins but sometimes into plate area); Fruits de Maurice, 20 hand-coloured lithographs of fruit heightened with gum arabic, of which 10 after Richard, 3 after 'Bojer', 5 after Maisonneuve (as artist and lithographer), and 2 unsigned (light marginal finger-soiling to a couple of plates, faint marginal spotting to Mahogany Fruits plate); Ile Maurice, 16 hand-coloured lithographs of trees all after Pitot excepting the first which is unsigned, each with printed series title and all but the first with imprint Devaux et Cie, final lithograph heightened with gum arabic (variable spotting to first and last few plates, tiny marginal nick to Traveller's Tree plate). Contemporary cloth (rebacked and recornered with library cloth, extremities lightly rubbed and stained).



US\$19,000-25,000 €18,000-23,000



128



RICHARD, ALFRED (1824-1880)

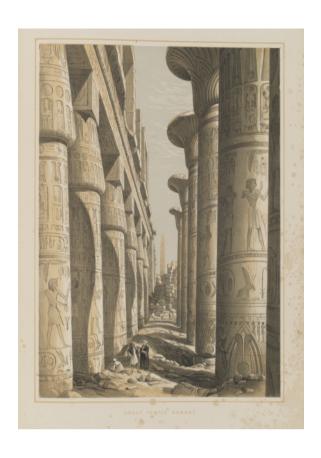
[Types mauriciens. Port-Louis, Mauritius: Devaux & Cie, 1850].

Rare and important suite of plates recording the peoples of Mauritius and their dress. Richard, a leading Mauritian artist of the mid-19th century, depicts the multi-faceted nature of the population of Mauritius, with its descendants from French colonisers, Indian plantation workers and Chinese traders. Other subjects include the wife of a small business owner, a Muslim milk seller, a Parsi merchant, a Muslim barber, and a Persian groom. Toussaint & Adolphe Bibliography of Mauritius A642 (calling for 25pp. text and 25 plates); Bobins IV, 1258. No complete copy can be traced at auction (RBH).

Small folio (346 x 255mm). 12 lithographic plates, coloured by a contemporary hand and 4 plain lithographic plates, captions in English and French, pink tissue guards (without the 25pp. of text called for by Toussaint & Adolphe, some variable spotting, affecting the plain plates more heavily, some faint creasing to top corners). Contemporary morocco-backed blindstamped cloth, gilt lettered 'Album' in centre of upper cover and thus titled on spine in second compartment, other compartments with small foliate tool, gilt edges (expert repairs at head- and tail of spine, recornered, extremities lightly rubbed).

£3,000-4,000 US\$3,800-5,000

€3,500-4,600



JONES, OWEN (1809-1874) AND JULES GOURY (1803-34)

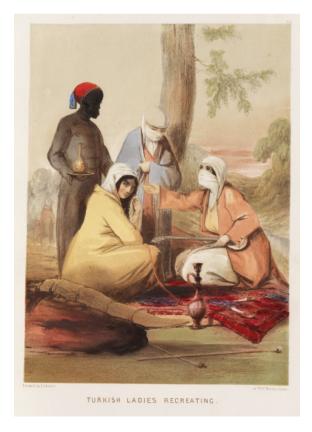
Views on the Nile from Cairo to the Second Cataract. London: Vizetelly Bros. & Co. for Graves and Warmsley, 1843.

First and only edition of Jones's fine lithographic views of Egyptian monuments. Owen Jones visited parts of Greece, Alexandria, Cairo, Thebes, and Constantinople in 1833, accompanied by the architect Jules Goury, both men providing the drawings for this work. 'Jones] was responsible, together with Joseph Bonomi, for the design of the Egyptian court at the Crystal Palace, and in 1863 he was commissioned to design a palace in Cairo for Ismail Pasha' (Blackmer), while Goury later died of cholera while collaborating with Jones on his study of the Alhambra at Granada. Blackmer 888; Bobins IV, 1441, Not in Atabey, Abbey or Tooley.

Folio (528 x 354mm). Letterpress title printed in red, blue and black, additional tinted lithographic title and 39 views on 31 sheets after, each with letterpress description, 1p. Birch's 'Advertisement', 1p. plate list, 2pp. publisher's adverts at end printed in blue (spotted, short tears in one plate, some plate numbers cropped). Contemporary morocco-backed watered silk, title lettered in gilt on upper cover and flat spine (rebacked preserving original backstrip).

£5.000-8.000

US\$6,300-10,000 €5,900-9,300



θ175

MACBEAN, CAPTAIN FORBES (FL. 1854) ARTIST, AND J. SUTCLIFFE, ENGRAVER (FL. 1854)

Sketches of Character & Costume in Constantinople, Ionian Islands &c. London: Thomas M'Lean, 1854.

First and only edition of an early example of chromolithography (Blackmer); this complete suite of prints is taken from the original drawings by Captain Forbes MacBean who served in the 92nd Highlanders Regiment of Foot, known as the 'Gordon Highlanders'. In 1851, under Lt. General Sir William MacBean, his regiment was stationed in the Ionian Islands, during which time the Captain recorded and painted the local priests, villagers, musicians and traders. Capturing the hazy atmosphere of the Mediterranean Islands, MacBean set about carefully documenting the clothing and pastimes of the locals, his caricaturist style showing through in the way he fashioned their facial expressions, revealing their personalities. Following his station in Greece, in 1853 MacBean accompanied the Regiment to Gibraltar, passing through Ottoman Constantinople where he painted his remaining watercolour sketches. Atabey 740 ('uncommon'); Blackmer 1045; Bobins IV, 1245; Colas 1923; Lipperheide Lb 59.

Imperial folio (516 x 352mm). Lithographic title, 5 letterpress contents leaves and 25 chromolithographic plates finished by hand, with captions printed in gold (tear to first leaf of letterpress, spotting confined to margins and concentrated to title and contents leaves). Contemporary dark blue straightgrained half morocco, lettered in gilt on spine, within gilt decorative frame (extremities rubbed, small patches of ?worming to cloth on covers, hinges reinforced).

£6,000-8,000

US\$7,600-10,000 €7,100-9,300

[GRAHAM, LUMLEY (1828-1890) AND HUGH ROBINSON]

Scenes in Kafirland and incidents in the Kafir War of 1851-2-3. London: Messrs. Dickinson Bro's., [1854].

An uncommon series of plates, giving an equal emphasis to landscape, portraiture and incident

in the Kafir War by two Lieutenants in the 43rd Monmouthshire Regiment, who served in South Africa December 1851 to December 1853. The artists' names were established by Mendelssohn who states 'On examination of Hart's Army List for 1853, it appears that the only officers of the 43rd Light Infantry answering to [the initials L.G. and H.R.]... were Lieutenants Lumley Graham and Hugh Robinson'. In this copy an early owner has inscribed on the title in ink '(L.G.) Colonel Sir Lumley Graham Bart'. Abbey, *Travel* 344; Bobins I, 95; Mendelssohn I, p.801.

Folio (508 x 350mm). 21 tinted lithographic views and portraits on 18 sheets after Graham or Robinson, leaf of descriptive letterpress text dated March 8th, 1854 (light water-staining to plates). Modern brown half morocco over brown cloth. *Provenance*: Henry Hall Dare (1825-1908, signature on preliminary blank; Hall Dare is listed in Hart's Army List for 1853 as a Paymaster in the 23rd [Royal Welch Fusiliers] Regt. of Foot).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ177

BRINDESI, JEAN (1826-1888)

Elbieei Atika, Musee des anciens costumes turcs de Constantinople. Paris: Lemercier, [n. d. but c. 1855].

First edition of Brindesi's first published work capturing the various government and military dignitaries of the court of Mahmud II (1808-1839). The Italian Brindesi was working in Constantinople during the Abdulmecid period (1831-1861). Not only did he work in lithography, he equally created detailed watercolour scenes capturing the topography of the city and his follow up publication to the present work Souvenirs de Constantinople (1855-60) captures the atmosphere of the day-to-day life in Istanbul through attractive and lively depictions. Elbicie Atika was the name of a costume museum in Istanbul, and it is possible that the artist gained inspiration for the present suite of plates from the exhibits displayed at the museum. Atabey 151;

Blackmer 206; Bobins I, 121; Colas 446; Lipperheide Lb 60.

Large folio (498 x 366mm). Chromolithographic title with author's name in gold and 22 chromolithographic plates mounted onto card within decorative gilt border as issued, some plates heightened by hand (repaired marginal tears to title page, small marginal chip and tear to plate 5, light scattered spotting, staining and marginal finger soiling). Modern black cloth, preserving original cloth covers, upper cover panelled in blind with large gilt rococo cartouche enclosing title in gilt (a little scuffed). *Provenance*: N. Dujardin - Van der Avoort (bookplate).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000





ARIF PASHA, MUCHIR (B. 1807)

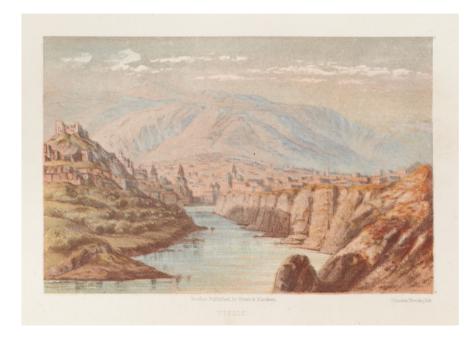
Les anciens costumes de l'empire ottoman. Paris: Lemercier, [1863].

The Atabey copy of a fine work on the costume of the Ottoman court. Arif Pasha fought against the Greeks at Athens and at Euboea (1826-1828), and in Syria against Mehmet Ali. His career included a number of missions for the Sultan and his appointment in 1861 as governor of the province of Silistria. The lithographed title has 'Tome 1er' above the imprint, although nothing further was published in French or Turkish. Atabey 29 (this copy); Blackmer 43 (without Turkish text); Bobins I, 118; Colas 148 (giving date of [1864]); Lipperheide Lb 64.

2 parts in one volume, all published, folio (538 x 382mm). Text in Ottoman Turkish and French, lithographic title in French printed in bistre, lithographic portrait of Arif Pacha and 16 lithographic plates printed in colours with some additional hand-colouring, captions in Turkish and French (one plate slightly trimmed and repaired in margin, some spotting and marginal dampstaining). Modem blind-stamped calf (some stains to covers, extremities rubbed). *Provenance*: Şefik E. Atabey (booklabel; sale of his library with a supplement, Sotheby's, 28 May 2002, lot 36).

£5.000-8.000

US\$6,300-10,000 €5.900-9.300



θ179

USSHER, JOHN (FL, C. 1865)

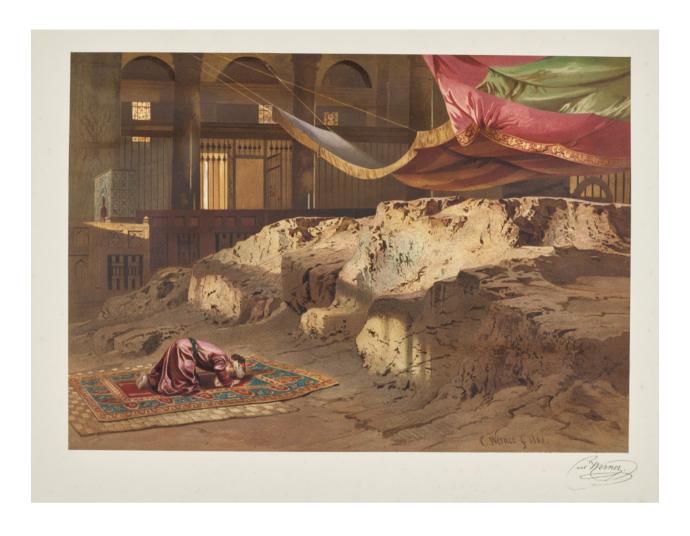
A Journey from London to Persepolis; including Wanderings in Daghestan, Georgia, Armenia, Kurdistan, Mesopotamia, and Persia. London: Hurst and Blackett, 1865

First Edition. An account of travels through Russian Daghestan at the time of the Shami uprising, and thence south to view the antiquities of Mesopotamia and Persia. This account follows the journey of the author who sets out to achieve his goal of penetrating the mountains of Daghestan, a success which was only possible through the hospitality of those whom he met along the way. An adventure taken solely for purposes of pleasure and amusement, only to be later published once it was suggested that these records of paths and encounters could prove useful to future travelers looking to venture to these 'comparatively untrodden countries' (preface). Bobins IV 1476; Ghani 379; Wilson 233.

Octavo (251 x 152mm). 18 chromolithographic plates, 12 advertisements at end (some faint finger-soiling, occasional spot confined to margins). Original blue gilt pictorial cloth, uncut (spine slightly faded, binding very lightly soiled, very lightly rubbed). *Provenance: Arthur, Duke of Portland.*

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



WERNER, CARL (1808-1894), AND GEORGE ROBERT GLEIG (1796-1888)

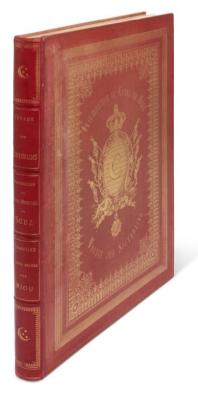
Jerusalem, Bethlehem and the Holy Places. London: Moore, McQueen & Co., 1865-1866.

A very rare complete proof copy of this monumental book of views in the Holy Land, containing all 32 plates as issued in the original 10 parts. One of the scarcest colour plate books on the Middle East. We have been unable to trace a record of any other copy appearing at auction in over 40 years, and only one complete copy is recorded in COPAC (the V&A National Art Library). The British Library has parts 1-6, the Bodleian Library has parts 1-8, and the National Library of Scotland and Cambridge University Library each has a copy of part 3 only. Carl Werner (1808-1894) studied painting and architecture in Germany, before moving to Italy where he painted watercolours for nearly twenty years and also exhibited in London and other European cities. He travelled in Palestine and Egypt from 1862 to 1864. His views of Jerusalem are particularly noted and he was one of few non-Muslims to gain access to paint the interior of the Dome of the Rock, which features in this work (2 interiors of the 'Mosque of Omar'). This work also includes views of Bethlehem, Bethany and the Dead Sea, and in Jerusalem: street scenes, the Greek and Armenian chapels, the Holy Sepulchre, Street of David, and the Wailing Wall. George R. Gleig (1796-1888), Scottish soldier, writer, and priest, fought in the American War, taking part in five battles (Bladensburg, Baltimore, New Orleans, Washington and Fort Bowyer), and was wounded three times. He later became Chaplain-General to the Forces, and died in 1888 at the age of 92, being the last surviving officer who served under Wellington in the 85th Regiment. Bobins V, 1713; Gay 26; Röhricht 2879; Tobler, p.231. Not in Blackmer.

2 volumes, elephant folio (750×535 mm). 10 original parts each numbered in ink and stamped 'Proof Copy', letterpress titles, list of plates, text, and 32 plates, comprising: sketch map of Jerusalem, and 31 chromolithographic plates by M. and N. Hanhart after Werner mounted on card, each plate with a letterpress caption pasted on the reverse, 20th-century green half morocco over green cloth, spines gilt, original printed stiff yellow card wrappers bound in (occasional light marginal spotting, slight wear to edges of wrappers).

£25,000-35,000 US\$32,000-44,000 €30,000-41,000





NICOLE, GUSTAVE (1835-1900) AND ÉDOUARD RIOU (1833-1900)

Inauguration du canal du Suez. Voyage des Souverains. [Paris: Lemercier & Cie., 1870]. [Bound with:] FONTANE, Marius (1838-1914). Voyage pittoresque à travers l'isthme de Suez. Paris: Paul Dupont and E. Lachaud, [c. 1870].

First edition of this two-part souvenir publication celebrating the official opening of the Suez Canal. The two complimentary works depict the heads of state present, the inaugural ball and dinner and other aspects of the celebrations. The production of the first work was paid for by the Khedive Ismail, to whom Riou was artist. The author of the second work gave most credit for the Canal to de Lesseps, to whom Fontane was secretary. Ismail took offence at this and removed the frontispiece portrait of de Lesseps, the preface and the final six gatherings and accompanying plates from the 200 copies reserved for him of the total edition of 500. This is one of those 200 copies. Blackmer 1198 and 611; Bobins IV, 1457; Hilmy II, p.66 and I, p. 235-36;

2 works bound in one volume, large folio (546 x 380 mm). *Inauguration du canal du Suez*: half-title, 17 lithographic plates with tissue guards, of which 11 coloured and 2 tinted, by E. Ciceri, F. Benoit and others after Riou (plate 10 loose, some tissue guards torn). *Voyage pittoresque à travers l'isthme de Suez*: coloured lithographic map and 20 chromolithographic plates with printed tissue guards (without the portrait frontispiece of de Lesseps, plates 21-25 and accompanying text, see note, some tissue guards torn). Publisher's red morocco-backed red cloth gilt, spine in compartments richly gilt, sides with elaborate gilt stamped decoration, gilt edges, housed in original red roanbacked red cloth folding box, spine gilt, sides stamped in gilt, two clasps and catches (box slightly worn).

£5,000-8,000

US\$6,300-10,000 €5,900-9,300



AMERICAS (LOTS 182-184)

θ182

WILSON, *LIEUT.-COL.* J. (FL. 1819), ARTIST AND WILLIAM DANIELL (1769-1837), ENGRAVER

A view of the town of St. George & Richmond Heights in the island of Grenada taken from the Bay. [With:] – A view of the town of St. George in the island of Grenada taken from the pasture of the Belmont Estate. London: W.H. Timms, 1 November 1819.

Two very rare views of Grenada. J. Wilson is a common name, and we have been unable to trace the artist, although we note that one John Wilson (c. 1765-1819; Lieutenant Governor of Lower Canada in 1816), was a Lieutenant-Colonel in the 8th West India Regiment in 1798. Not in Bobins or in any other bibliography that we are aware of.

Oblong folio (430 x 640mm). 2 contemporary hand-coloured aquatints after J. Wilson by W. Daniell, one watermarked 1818, the other 'Turkey Mill / J. Whatman / 1819' (paper evenly toned, some small remains of mounting tape at top margin on verso). Modern morocco-backed blue cloth, morocco gilt lettering piece to upper cover (one corner bumped).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800



BONNAFFÉ, A. A. (1825-1903)

Recuerdos de Lima. Album tipos, trajes u costumbres dibujados y Publicados. Lima: A. A. Bonnaffé, 1857.

Striking, finely hand-coloured lithographic representations of Peruvian costumes and trades, the second series including dancers, watermelon and milk vendors, and several images of smokers: El capeador, La chichera. The artist and publisher was the Frenchman A. A. Bonnaffé; the plates were printed in Paris by Lemercier. Most prints are signed in the stone and dated Lima 1855-1856. No text as issued. Bobins I, 3; Palau 32375. Not in Colas or Lipperheide.

Folio (495 x 347mm). 12 lithographic plates coloured by a contemporary hand, all with tissue guards (light, mostly marginal spotting, water-stain to lower outer blank margins). Publisher's navy blue cloth, covers with borders in blind, lettered in gilt at centre of upper cover (spine expertly rebacked, endpapers

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

θ184

TORRES MÉNDEZ, RAMÓN (1809-1885)

[A selection of 16 lithographs from:] *Cuadros de Costumbres Colombianas*. Paris: A. Delarue, [c. 1860-1878]

An extremely rare set of colourful and lively lithographs in the 'costumbrista' tradition, featuring types, costumes and scenery of Columbia. Ramon Torres Mendez (1809-1885) was one of the most important Colombian painters of the period, and this seems to be the earliest appearance of these plates. See E. Sanchez, Ramon Torres Mendez, Pintor de la Nueva Granada (1987).

Oblong quarto (265 x 350mm). 16 lithographic plates, coloured by a contemporary hand and heightened with gum arabic, captioned in Spanish and imprint to lower right (variable faint spotting). Modern blue half crushed-morocco (extremities lightly rubbed). *Provenance*: Bernado Mendel (gilt leather book label) — Jacques Levy (sale, Sotheby's New York 20 April 2012, lot 333).

£3.000-4.000

US\$3,800-5,000 €3,600-4,700





EUROPE (LOTS 185-294)

θ185

SANTA CLARA, ABRAHAM A. (1644-1709)

Neu-eröffnete Welt-Galleria. Worinnen sehr curios und begnügt unter die Augen kommen allerley Aufzüg und Kleidungen unterschiedlicher Stände und Nationen. Nuremberg: Christoph Weigel, 1703.

An exceptional, finely-coloured copy of Luyken's celebrated gallery of international costume. Compiled to show the people of the world congratulating Emperor Joseph I on his military victory at Landau, the detailed engravings depict the Emperor himself, and male and female dress of different ethnicity and levels of society, including Sultan Mustafa II, Turks, Persians, East and West-Indians, Gypsies, Jews, Hussars, merchants, and peasants, all shown in a local setting. Copies are also known without a dated title-page and without the address to the reader and plate list, and with numbered plates. Bobins V, 1481; Brunet V: 1429 (the 1708 edition only); Colas 2189; Faber du Faur 1123; Lipperheide Ac 2.

Folio (339 x 230mm). 4 lvs. of letterpress, comprising title, dedication to Emperor Joseph, preface and plate list, and 100 copper-engraved plates by Caspar Luyken after Christoph Weigel, all finely coloured by a contemporary hand (occasional small spot, minor repaired marginal tears, extending into image in 2 plates). 18th-century sheep, spine gilt in compartments with 2 leather lettering-pieces (rubbed, neat repairs, endpapers renewed).



BOCQUET, NICOLAS (FL. 1680-1717)

Coutumes et Costumes de Rome. Paris: Chez Touvain & Rochefort, 1700.

A splendid and rare series illustrating the peoples of Rome and their dress, this copy with beautiful colouring heightened with gold and silver, including a fine scene of a Roman café. Nicolas François Bocquet was a French artist active in Rome for the greater part of his career. In Rome, he was associated with the French Academy established there in 1666 as a branch of the Royal Academy of Painting and Sculpture in Paris. Bobins V, 1487; Leblanc I, p.395.

Folio $(370 \times 23 \text{mm})$. 12 engravings coloured by a contemporary hand and heightened in gold and silver within yellow wash borders, text in Italian and French below (closed tear in lower blank margin of plate 4 restored, occasional minor marginal chips and tiny tears in outer margins restored, minor thumb soiling in places, ink spot in café scene). Contemporary marbled paper over thin paste boards (a little rubbed and soiled at edges).

£2.000-3.000

US\$2,600-3,800 €2,400-3,500



θ187

WEIGEL, CHRISTOPH (1654-1725)

Abbildung und Beschreibung derer sämtlichen Berg-Werks-Beamten und Bedienten nach ihrem gewöhnlichen Rang und Ordnung im behörigen Berg-Habit. -- Abbildung und Beschreibung derer sämtlichen Schmeltz-Hütten-Beamten und Bedienten nach ihrem gewöhnlichen Rang und Ordnung im behörigen Hutten-Habit. Nuremberg: the author, 1721.

Deluxe copy, fully coloured and heightened in gold, the only complete, coloured copy in auction records. Depicting the costume, uniform and tools of mining and metal-working, often against a background of furnaces and machinery, Weigel provides an extensive insight into the technical life and activity of miners and mining. The two parts are often found together. Hoover suggests that the additional engraved frontispieces may be from an earlier, 1710 edition, but Colas calls for them here. In fact, the existence of an earlier edition is questionable. Brunet Supp. II, 941 cites an edition of c.1710, identical except for the absence of a date, but no copy seems to exist. Colas 13-14; Hoover 868-869; Lipperheide Pd 7 and Pd 8; Bobins V, 1522.

2 works in one volume, quarto (197 x 153mm). Titles printed in red and black, additional engraved titles, the 4-leaf preface here as part of the second, not first, work as in Hoover, and 48 engraved plates, coloured by a contemporary hand (24 in each work numbered 2-25) of mining occupations, activities and costumes, most signed by C. Weigel (light, even browning, first title faintly mottled). Contemporary gilt-stamped green patterned-paper boards (somewhat worn, spine cracked and with loss, front cover almost detached); modern green morocco-backed box. *Provenance*: William ?Adams, Cardiff (inscription across first title).

£4,000-6,000

US\$5,100-7,500 €4,700-7,000



θ 188

BERGE, PIETER VAN DEN (1659-1737)

Theatrum Hispania, exhibens Regni Urbes, Villas ac Viridaria magis illustria. Amsterdam: Pieter van den Berge, [1700].

First edition of this extremely rare series of finely engraved plates, beautifully hand-coloured and highlighted in gold, depicting various views, buildings and inhabitants of Spain. The illustrations include a representation of Minerva on the title page, an allegory of Spain and numerous views of Madrid, El Escorial, Aranjuez, Granada, Toledo, Seville, Segovia, Burgos, Barcelona, Cadiz, Malaga, Gibraltar, Bilbao, Monserrat, Valladolid and Lisbon. Pieter van den Berge (1659-1737), a Dutch artist and engraver, worked in Amsterdam mainly after Gérard de Lairesse and on geographical and political subjects. Bobins V, 1677; Palau 331373 (dated circa 1660). For Pieter van den Berge, see Thieme-Becker III 393.

Oblong folio (294 x 411mm). Title with an engraved vignette and 61 engraved plates, including a large folding plan of Madrid, all finely and fully coloured by a contemporary hand, with gilt-ruled borders, some highlighted in gold, title in Latin, Dutch, Spanish and French, plates with explanatory captions in Spanish and French (small closed tear within title vignette, minor marginal soiling in places, small closed tears in folding map). 19th-century red morocco by Chambolle-Duru, edges double gilt ruled, inner dentelles richly gilt, all edges gilt (extremities rubbed).

£4,000-6,000 US\$5,100-7,600 €4,700-7,000





PFEFFEL, JEAN ANDRE (1674-1748) AND JEREMIAS WOLFF (1663-1724)

[Costume en Couleur. Augsburg and Paris: Jeremias Wolff, 1720-1750.]

A fine volume of eight suites of hand-coloured plates, illustrating the costume of the Ottoman Empire, German, Switzerland, France and Turkey in the 18th century. The eight suites include, Zurich subjects, 20 plates; Nuremberg, 12 plates; Augsburg, 6 plates; Strassbourg, 14 plates; various countries, 24 plates; Ottoman Empire, 72 plates (a German copy of the Marquis Charles de Ferriol's (1637-1722) collection of Ottoman costume plates, 1714-1715); French army, 12 plates, with title; military subject, 20 plates on smaller uncut leaves.

The excellent quality and vibrancy of this collection can be observed in parallel with Lot 164, a series of costume plates of the Ottoman court and Ottoman Empire, also published by Jeremias Wolff. Individual suites cited in Atabey 430-1; Bobins V, 1508; Colas, 2339, 1131, 1780, 2218; Cohen, 602; Lipperheide, Ga 11 and Qk 7; Vinet, 2237.

Folio (387 x 240mm). 180 engraved costume plates from eight works [see note], coloured by a contemporary hand and most heightened with touches of gilt, all within engraved borders, some highlighted in yellow, titles in German, French, Italian, Latin, all but one suite without formal title page, (occasional spotting, marginal discolouration and finger-soiling). Contemporary half calf, spine with gilt-lettered red morocco title, red edges, (extremities lightly rubbed); housed in a modern cloth clamshell case. *Provenance*: Bibliotheque de Comes (library stamp).

£7,000-10,000

US\$8,900-13,000 €8,200-12,000





0190

[BRAND, JOHANN CHRISTIAN (1722-1795)]

Zeichnungen nach dem gemeinen Volke besonders der Kaufruf in Wien. Etudes prises dans le bas peuple et principalement les cris de Vienne, 1775. Vienna: T. Mollo, [c. 1775].

An attractive copy, beautifully coloured including all backgrounds; the very rare later issue of Johann Christian Brand's Viennese street-cries. These very fine plates are titled in German and French and bear the name L. Brand, together with that of his engravers. This issue contains nine new plates: 1. 'Cocher de Place'; 37. 'Le Marchand de figures de pltre; 43. 'Parapluie! Parasol!'; 44. 'Fendeur de bois', all by K. Ponheimer; 13. Ravaudeux de poles' by F. Assner, dated 1781; 17. 'Une Cuisinire' and 45. 'Lanternier', by S. and J.E. Mansfeld respectively; 8. 'Fille de Chambre' by A. Bartsch replaces 'Servante' by Mark; and 33. 'La petite Poste' by H. Benedicti replaces the same title by S. Mansfeld. 'Escalvon qui vend des nattes' and 'Bouquetire', both present in the 1775 issue, are dropped here. Brand's new designs have a noticeably stronger emphasis on landscape and architectural detail. The title page is rarely seen, and is lacking in most copies. Beall Austria O-5; Bobins II, 432; Colas 423; Lipperheide Ebb1-2; Vinet 2167; Rahir 342.

Folio (485 x 360mm). Engraved title, border hand-coloured, 45 engraved plates coloured by a contemporary hand, within pen line and grey wash borders, tissue guards, some deckle edges (engraved title slightly soiled in upper margin, with repairs to two tiny marginal tears on verso, very minor soiling to margins of one plate). Contemporary half red morocco over straight grained red paper boards, spine gilt ruled in compartments (head and tail of spine and corners expertly restored).

£5,000-8,000 US\$6,300-10,000

€5,900-9,300



RIGAUD, JACQUES (1681-1754)

Recueil choisi des plus belles vues des palais, des châteaux et maisons royales de Paris et des environs. Paris: Chéreau et Basan, [c. 1720-1738].

Exceptional copy, complete and richly coloured; only one other coloured copy is recorded in RBH.

The magnificent views depict the grandeur of French royal palaces, chateaux and ornamental gardens and parks, and 'are animated with figures ... that suggest the influence of the work of his contemporary Watteau' (Millard). Among those featured are palaces at Paris, Versailles Fontainebleau, Chantilly, Marly, Saint-Cloud, Chambord, Anet, Blois, Monceau, Clagny, Saint-Germain-en-Laye, Vincennes, and Amboise. The present copy is the second issue, with the plates mostly numbered in series and published by Chéreau et Basan. Berlin Kat. 2500 (104 plates only, lacking title). Bobins V, 1562; Cohen-de Ricci 895 (129 plates); Millard French 146 (124 plates only).

Oblong folio (361 x 540mm). Engraved title and 129 engraved plates after Jacques Rigaud, all fully coloured by a contemporary hand, most of the plates numbered in series (colouring just rubbed in one plate, caption in one plate rubbed). 18th-century red morocco-backed paste-paper boards, spine bands bordered in gilt, green leather spine label, blue mottled edges (gently rubbed); modern red morocco folding box. *Provenance*: Thomas de Schietere, seigneur de Lophem (inscription recording the volume's descent to his daughter:) – Madame van Heuren (Maria Anna Jozefina de Schietere de Lophem (1764-1804; second wife of Joseph van Heuren; by descent to;) — Baron Charles Gillès de Pélichy (1872-1958; Bruges (20th-century booklabel) – [sold Paris, Alde, 6 May 2011].

£100,000-150,000

US\$130,000-190,000 €120,000-180,000









LOUIS XV. KING OF FRANCE (1710-1774)

Fêtes publique données par la ville de Paris a l'occasion du Mariage de Monseigneur le Dauphin, Les 23 et 26 Fevrier MDCCXLV. [Paris: n.d., but 1745?].

A beautifully coloured copy in stunning contemporary red morocco bound by Padeloup with the arms and emblems of Paris, most probably made for presentation. The celebrations depicted mark the marriage of the eldest son of Louis XV with Marie Therese of Spain at Versailles followed by a magnificent masked ball which lasted from midnight until eight o'clock the following morning. Several of the engravings in this work are particularly exceptional, especially those of the festivities. The book begins with a description of the festivals and the procession, followed by very beautiful architectural plates. They notably illustrate views of Place Dauphine, Place Louis le Grand, Place du Carrousel and the ballroom of the Hôtel de Ville. Bobins III, 931; Cohen de Ricci 392-93; Lipperheide Sg 21; Lewine pp. 185-86.

Large folio (630 x 470mm). 18 pages of text engraved within decorative borders, engraved allegoric title by Eisen after Delafosse, frontispiece engraved by Le Bas after Hutin with engraved explanatory text, 15 large plates, of which eight double page by Cochin, and 4 architectural plates, of which 2 double page, one large engraved ornament, all with fine contemporary hand-colouring (fresh and clean, with only the faintest of page-toning). Magnificent contemporary morocco by Padeloup with his label pasted on lower border of frontispiece, sides richly gilt to a panel design, outer panel filled with gilt scrolled floral tools, elaborately gilt tooled corner-pieces incorporating the ship emblem of the City of Paris, arms of the City of Paris gilt stamped at centres, spine with gilt raised bands, crowns and fleur-de-lys gilt in compartments, olive morocco title label (joints a little rubbed, lower edge of upper side with small loss of leather). *Provenance*: Christian Hammer (bookplate on pastedown, his name rubbed out).

£12,000-16,000 U\$\$16,000-20,000





[DUFLOS, PIERRE (1742-1816)]

Recueil d'estampes représentant les grades, les rangs et les dignités suivant le costume de toutes les nations existantes. Paris: Duflos le jeune, 1779-80 [-84].

Deluxe issue, finely coloured and heightened in gold, of a veritable encyclopedia of costume across many cultures around the globe. It depicts real people, including Confucius, Montezuma, Mahomet II, Achmet IV, Cortes, Jacques-Auguste de Thou, Thomas More, and Marie-Antoinette, as well as types from Africa, Asia, the Americas and Europe, including native peoples. It was available in two issues, coloured and uncoloured, priced at 12 and 6 livres, respectively; some of the plates identify the source of their imagery, such as De Bry. It was issued in 44 parts, each consisting of 6 plates, but is almost never found complete, even in institutions. The present set, consisting of parts 1-40 is in remarkable, original condition, and its parts are distributed as: 22 parts devoted to sovereigns and high dignitaries; 10 to military men and warriors; 3 to magistrates and administrators; 3 to ecclesiastics; and 2 to scholars. Here, part 12 has 4 plates, pt. 13, 5 plates, pt. 18, 7 plates, and pt. 30, 5 plates; all other parts have 6 plates. Atabey 372; Bobins I, 47; Colas 2508; Cohen-de Ricci 334; Lipperheide Ac 8.

40 (of 44) original parts, broadsheet folio (435 x 275mm). Letterpress title in parts 1 and 2, avertissement, dedication, and 237 (of 264) engraved plates by Pierre Duflos, Mme Duflos and Marillier, after Jean Touzé, all richly contemporary hand-coloured and bordered in gold, a few plates with additional ms. caption (small spotting or small marginal stain in a few plates only, lacking 17 lvs of biographical text as often, and parts 41-44). Original paste-paper wrappers with printed livraison label on front completed in ms. (minor wear); housed in modern burgundy morocco-backed boxes.

£12,000-16,000 U\$\$16,000-20,000 €15,000-19,000





FRENCH COSTUME

[Gallerie des Modes, 1776-1779.] Paris: Chez les Esnauts et Rapilly, [1779-1791].

Fine hand-coloured plates of 18th-century French fashions and costumes, including an exquisite collection of fashionable hairstyles and headdresses. The collection illustrates the everyday clothes of women and men of fashion and those of children, as well as theatrical and operatic costumes. Colas writes that the work should be in four volumes, but only the titles of the first two are known. A complete copy should perhaps contain 436 plates on 418 sheets. The most complete copy known is that of Comte Octave de Behague, which contained over 400 uncoloured plates, and that of James Rothschild contained 346 plates. Bobins III, 932; Cohen-De Ricci 420 ('Il n'existe peut-être pas d'exemplaire absolument complet de ce charmant recueil'); Colas 1169; Lipperheide Fb 40 (123 plates only); Vinet 2244 (calling for 318 plates only).

2 volumes (only, of 4), folio (370 x 247mm). 242 engraved plates coloured by contemporary hand, engraved by Le Roy, Dupine, Voysard, Patas, Le Beau, after Le Clerc and C.L. Desrais, comprising: vol. 1: 121 plates numbered 1-126 (lacking plates 68-72), organized into 21 cahiers, numbered 1-21, dates of fashion ranging from 1776-1779, all plates captioned with short description of costume, majority plates captioned 'A Paris chez Esnauts et Rapilly rue St. Jaques a la Ville de Coutances, A.P.D.R.' (without title-page, occasional spotting and light finger-soiling); vol. 2: 121 plates numbered 127-234 (the plate numbering not running through sequentially due to a mixing of parts) from 18 cahiers, numbered 22-40, dates of fashion ranging from 1779-1782, majority plates captioned 'A Paris chez Esnauts et Rapilly rue St. Jacques, a la Ville de Coutances, A.P.D.R.', a number captioned 'A Paris chez Esnauts et Rapilly rue St Jacques a la Ville de Coutances Avec Priv. du Roi.' (without title-page, occasional spotting and finger-soiling); Modern blue half calf and marbled sides by Aquarius.

US\$26,000-38,000 £20,000-30,000

€24,000-35,000



0195

CARMONTELLE, [LOUIS CARROGIS] (1717-1806)

Jardin de Monceau, près de Paris: appartenant a Son Altesse Sérénissime Monseigneur le duc de Chartres. Paris: M. Delafosse, Née et Masquelier, 1779.

First edition of this very rare publication planned and written by Carmontelle, the landscape designer who created the garden for the Duke of Chartres, published in the same year as the garden was completed. It includes, all with excellent contemporary hand-colouring, a plan of the garden (today Parc Monceau in Paris), and the 17 engraved plates which illustrate it from various perspectives recommending to the visitor the manner in which to walk around it. The plates were engraved by several Parisian engravers after Carmontelle's drawings, including Pierre Gabriel Berthault (1737-1831) and Jacques Couché (c1750-1835). In designing the garden, Carmontelle broke with many of the fashions then prevalent in landscape design, taking inspiration instead from Japanese promenade gardens and insisting on the incorporation of illusion and fantasy. This innovation was the subject of much criticism, and the garden became known as the *Folie de Chartres*. When Thomas Blockie succeeded Carmontelle not long after in 1781, the garden was substantially altered and, though features of Carmontelle's original designs remain, this publication is one of the few surviving records of his original vision (see Laurence Chatel de Brancion, *Carmontelle au jardin des illusions*, Paris: Hayot, 2003, pp. 119-35). Bobins V, 1557.

Large folio (512 x 383mm). 17 engraved plates coloured by a contemporary hand and a general plan of the garden, with a loosely inserted 'Gages' from the Duc D'Orleans printed on vellum, for the sum of 450 livres, dated 1885, and inscribed by Carmontelle. Late 19th-century half calf over marbled boards, gilt spine with a dark burgundy label. *Provenance*: G. de Berny (bookplate) — Hippolyte Destailleur (1822-1893, French architect and collector; bookplate) — Francis Kettaneh (1897-1976; bookplate).

£6,000-8,000 U\$\$7,600-10,000 €7,100-9,300

θ196

[RUSSIAN COSTUME]

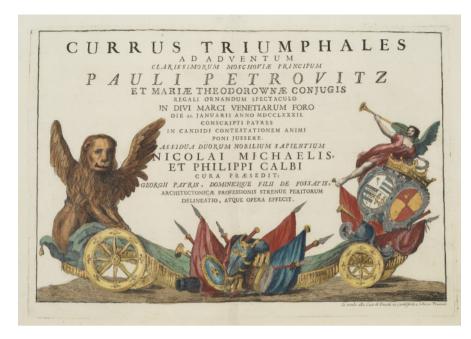
Russiche Kostüm's und Ländertrachten. In illuminirten Zeichnungen. [Germany: c. 1780].

Apparently unique album of original watercolour drawings depicting a wide variety of costume across the Russian empire, ranging from Russian clergy, inhabitants of St. Petersburg, Moscow, Strelitz, Kazan, Kuznetsk, Krasnoyarsk, Ulan-Ude and Mongolia, and Tungusic, Yakutic and Samoyed people, including several shamans. Bobins I, 217.

Folio (304 x 193mm). Letterpress title and 84 original drawings in watercolour of costume on 84 leaves, each with ruled frame and manuscript caption in German, 18th-century Dutch paper with Pro Patria (with pendant B) watermark countermarked D & C Blauw (c.1780) and C & I Honig watermark (neat repaired tear at top of first leaf, small stain in 2 leaves). Late 18th-century calf, sides ruled in gilt with armorial on front cover (rebacked, a little worn and repaired).

£4,000-6,000 US\$5,100-7,500 €4,700-7,000





FOSSATI, GIORGIO AND DOMENICO (1705-1785)

Currus triumphales ad adventum clarissimorum Moschoviae principum Pauli Petrovitz et Mariae Theodorownae conjugis regali orandum spectaculo in Divi Marci venetiarum foro die 22 Januarii anno MDCCLXXXI. Venezia: si vende alla Casa di Fossati in Castelforte a S. Rocco, [1782].

Two suites bound into one folio, illustrating and commemorating the triumphal entry into Venice in 1782 of Grand Duke Pavel Petrovich (1754-1801), future Tsar Paul I, and his wife Maria Theodorovna (1759-1828). The first suite, consisting of five engraved plates, captures the extraordinary structures and decorations created under the direction of the celebrated architect and artist, Domenico Fossati. The second suite, engraved by Antonio Barati (1724-1787) after Carlo Grandi and C. Moretti, illustrates the amphitheater in which Fossati's marvelous structures would have been viewed. Bobins IV, 1492.

Folio (346 x 253mm). Pictorial contemporary hand-coloured double-page engraved title, 9

double-page engraved plates, with a suite of 5 contemporary hand-coloured plates by Domenico Fossati, highlighted in gilt and silver, [with] a suite of 4 (of 6?) plain engravings by Antonio Baratti after Carlo Grandi and C. Moretti (some light spotting and finger-soiling, slight stain to the top corners of each leaf, residual paint and markings to interleaved blanks, mark across sky of first plate, second suite). Contemporary Italian paper over mottled boards (extremities rubbed with loss of some paper and spine is weak); modern morocco-backed clamshell box with gilt lettering on the spine.

£2,000-3,000 US\$2,600-3,800 €2,400-3,500



θ**198**

[TORNIERI, ARNALDO (1739-1829)]

La corsa delle slitte in Vicenza. Vicenza: Giovanni Vendramini Mosca, for Giacomo Leoni, 1784.

An exceptionally rare edition of this delightful publication issued as a souvenir of a Vicenza winter carnival of 1784, depicting the lively sled procession. It is also celebrated for including a sled attached to a hot air balloon - in the same year as hot air balloons were tested in Italy for the first time. Melzi identifies the author of this work as Count Arnaldo Tornieri who appears in the carnival, riding the sledge attached to the hot air balloon on the final plate. The plates illustrate thirty figures on horse-drawn carnivalesque sleds, numbered in the plate, each one identified in an index in the text (Barbarani, Trissino, Verlate, Vello, Caldogne, Burri, Bissari etc.). It seems very few copies were issued as they were intended as a souvenir for the 30 distinguished participants of the carnival. Bobins V, 1517; Melzi, v. 1, p. 258.

Octavo (193 x 135).16 folding engraved plates coloured by a contemporary hand and highlighted in gold and silver (light water-stain to lower outer corner of a few text leaves, a little dust-soiled in places). Contemporary mottled paper boards, covers with gilt border, fleurons gilt to corners (gilding a little faded, corners slightly worn, spine a little chipped).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800

PIATTOLI, GIUSEPPE (1750-1815)

Racolta di quaranta proverbi toscani es pressi in figure de Giuseppe Piattoli Fiorentino. Florence: Niccolo Pagni & Giuseppe Bardi, 1786.

First edition of this very charming – and finely engraved – series of illustrations to popular Tuscan proverbs, expressively drawn and engraved by the celebrated Florentine artist Piattoli. The series gives glimpses of the daily life of all classes of people in Florence, illustrating contemporary customs, and traditions, along with the proverbs. Piattoli was a painter, draughtsman and printmaker; he was drawing master at the Academy in Florence from 1785-1807. A second volume of Tuscan proverbs, containing another 40 plates, was published in 1788 in a different, landscape format. Bobins V, 1509; Cicognara 1758; Colas 2352; Lipperheide Jbb 4.

Large folio (416 x 296mm). Engraved title and 40 engraved plates coloured by a contemporary hand (plates 4 and 6 inverted, occasional marginal fingersoiling, light marginal spotting on a few plates). Early 19th-century half calf, over green and brown blocked paper boards (extremities of boards slightly worn).

£4,000-6,000

US\$5,100-7,600 €4,700-7,000

θ200

GÜLDENSTÄDT, JOHANN ANTON (1745-1781)

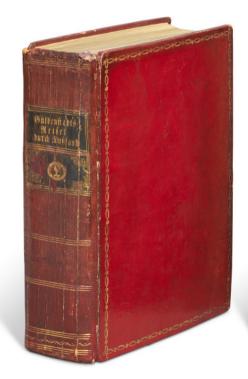
Reisen durch Russland und im Caucasischen Gebürge. Edited by Peter Simon Pallas. St. Petersburg: Academy of Science, 1787-1791.

First edition, Empress Maria Feodorovna's copy, of the first systematic study of the Caucasus. The expedition, and its publication, galvanized Russian interest in the region, leading very quickly to the 1783 Treaty of Georgievsk, which established East Georgia as a protectorate of Russia. Alexander I, Maria's son, later began Russia's protracted war of expansion in the region; Güldenstädt's survey was undoubtedly a vital tool. The expedition was sponsored by Catherine II and took Güldenstädt through Ukraine and Astrakhan into the northern Caucasus, Ossetia, Chechnya, Dagestan, Ingushetia, and Georgia between 1770 and 1773. At the end of volume two is a dictionary of Kartvelian languages (Svan, Mingrelian, Kartvelian) spoken in the south Caucasus, primarily in Georgia, some recorded for the first time. Pallas edited the work following the author's untimely death in 1781. Bobins V, 1689; Chertkov, no.2839; Miansarov, p.340.

2 volumes, quarto (251 x 195mm and 245 x 178mm). One large engraved folding map and 27 engraved folding plates and maps (11 handcoloured). Volume I: contemporary green goatskin gilt, sides with narrow roll border, arms of Maria Feodorovna at centre, flat spine in compartments with gilt-lettered red and brown spine labels, gilt edges (very minor wear at spine); volume II: contemporary red goatskin gilt, sides with narrow roll border, flat spine in compartments, giltlettered red and brown spine labels, gilt edges (a little wear and minor repairs at spine). Provenance: Empress Maria Feodorovna, second wife of Czar Paul I (1759-1828, binding of volume one) -Wolfgang Herz (sold Christie's NY, 9 Dec. 2009, lot 93; booklabel) - [sold Christie's, 29 Nov. 2012, lot 931

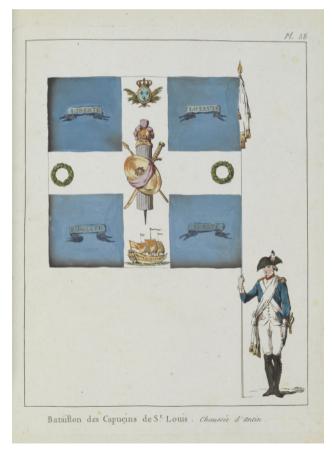
£7,000-10,000 US\$8,900-13,000 €8,200-12,000











[VIEILH DE VARENNES, RAYMOND-AUGUSTIN (FL. C. 1790) JEAN-MICHEL MOREAU (1741-1814)]

[Collection des drapeaux faits dans les soixante districts de Paris en juillet 1789. Paris: 1789-1790.]

One of the rarest of French eighteenth-century illustrated books, even rarer with contemporary hand-colouring; a fine copy with absolutely appropriate and most interesting contemporary revolutionary provenance. A beautiful series of engravings illustrating the revolutionary flags for the ten battalions of each of the six divisions of the Garde Nationale created in the aftermath of the Revolution of 1789. It was first described when it was presented to the National Assembly on 7 October 1790 by Raymond Augustin Vieilh de Varennes, most likely the artist, whose work was engraved by Jean-Michel Moreau (Moreau le Jeune). This copy was most probably presented to Jean-Sylvain Bailly (1736-1793), the first revolutionary mayor of Paris, by Pierre Francois Palloy (1755-1835), who called himself 'Palloy Patriote': the autograph letter tipped into the work is from Bailly to Palloy thanking him for his gift and recommending him for his patriotism. Palloy was a building contractor, who, only two days after the storming of the Bastille, 14 July 1789, secured the contract to demolish the prison. While he removed most of the building over the subsequent months, Palloy profited from the possession of it by conducting tours, showing the public around the basements and dungeons with skeletons as props, and by writing speeches and arranging celebratory festivals and theatrical reconstructions of the day the Bastille fell, all for a fee. He sold parts as souvenirs, including replica Bastilles made from the stones of the building itself. The creator of this work, Vieilh de Varennes, an artist and publisher, was also contracted as 'Gardemagasin général des démolitions de la Bastille' and was undoubtedly, as such, also connected to Palloy, and must have been involved with the presentation to

This work is extra-illustrated with a very rare engraving, mounted as a frontispiece, by Moreau le Jeune and published by Vieilh de Varennes. The background of it depicts the marquis de La Fayette and the storming of the Bastille, while in the foreground the people of Paris are mounting a portrait of Bailly on a pedestal beneath a bust of Louis XVI. The image also shows workers beginning the demolition of the Bastille.

Jean-Sylvain Bailly was elected Mayor of Paris shortly after the storming of the Bastille. He was a renowned astronomer, mathematician, freemason and political leader of the early part of the Revolution – he presided over the Tennis Court Oath and was himself the first to take the oath (as beautifully depicted in a drawing by David). He served as the mayor of Paris from 1789 to 1791 but was subsequently guillotined in 1793 during the Reign of Terror. The work has a second loosely inserted plate, unsigned, of the Champs de Mars – ironically where Bailly was later executed.

Another previous owner was Anna Elizabeth, Countess de Brémont ($n\acute{e}e$ Dunphy; c.1849-1922), American journalist, novelist, poet and singer. She was in London during the First World War, where she wrote her novel The Black Opal. She describes the present volume in a loosely inserted letter dated 4 December 1919, offering the book to Mrs Laughlin as a Christmas gift for her husband, the American diplomat Irwin B. Laughlin, for the sum of £43: 'The collection des drapeaux for the 60 Paris districts in 1789 is perhaps unique (not known in any library in its complete form) ... both drawing and engravings being given to Moreau le Jeune – each little figure holding the flag (or rather its staff) bearing the Moreau characteristics and that admirable variety of composition, which does away with the sameness of the subject: a tour de force (in 60 different instances) well worthy of Moreau. Cohen de Ricci attributes to the latter even the engravings. The title page 'A un Peuple Libre' is one of Moreau's rarest works (an 1er!!) and displays wonderful animation, lively groups and exciting background – Bocher describes it very accurately'.

This collection of engravings provides the only witness that we have of these flags, as they were all destroyed, after a decree of 1792, because of the monarchical symbols they contained. This copy is exceptionally finely coloured and highlighted and stencilled in gold. Finely bound; the style of the binding is quite similar to those made by Bozerian. Exceptionally rare: we have located three copies in libraries: Library of Congress (coloured); John Hay Library at Brown University (coloured); and the BnF (undescribed). Bobins V, 1586; Cohen-De Ricci 248.



Quarto (285 x 206mm). 60 numbered engravings, some printed on blue paper, all with fine contemporary hand-colouring, sometimes heightened and stencilled in gold, with tissue guards; nos. 1-30 captioned below in yellow stencil and nos. 31-60 with engraved captions, extra-illustrated with 2 engraved portraits of Bailly tipped in to fly; engraved frontispiece by Moreau le Jeune; engraved view of the Champs de Mars in Paris (occasional light toning and minor spotting). Contemporary tree calf, covers with a gilt scrolled border, fan designs gilt tooled to corners with red morocco inlays, central oval fan ornament with gilt red morocco inlay at centre, edges and inner dentelles gilt (rebacked to match, corners restored, a little scuffed and rubbed). *Provenance*: Jean-Sylvain Bailly (1736-1793; laid-in autograph letter) – Sir William Augustus Fraser (1826-1898, engraved armorial bookplate; his sale, Sotheby, Wilkinson & Hodge, 22 April 1901, lot 532) – Anna de Brémont (c.1849-1922; letter loosely inserted) – Irwin B. Laughlin (1871-1941, bookplate).

£10,000-15,000 US\$13,000-19,000 €12,000-18,000



PIATTOLI, GIUSEPPE (1743-1823)

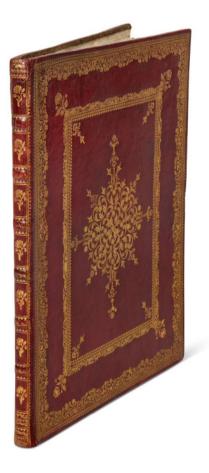
Giuochi, Trattenimenti e Feste Annue. Florence: 1790.

Very rare first edition of this work on the games, entertainments and annual festivals of Tuscany. Plates 8, *Il Trucco*, and 9, *La Giostra*, as published and not as listed in the contents on the title-page. RBH records only one complete copy with the title, and three others with the 24 plates only. Bobins IV, 1461; Lipperheide *Jbb* 6.

Oblong folio (347 x 528mm). Engraved title and 24 plates all coloured by a contemporary hand (title lightly spotted and unevenly browned, the other plates with some light variable spotting). Modern half morocco over marbled paper-covered boards, gilt spine.

£5,000-8,000

US\$6,300-10,000 €5,900-9,300



θ203

HENNING, CHRISTIAN (C. 1756-1822)

Het adelyk slot Biljoen, in Gelderland, by Arnhem. Voor Liefhebbers van Vaderlandsche Naturlyke Schoonheden. In zes Gezichten door den Konstschilder C. Henning. Benevens een Bericht van voonoemten Slot. N. p., [c. 1790].

Royal presentation copy from the artist of this beautiful series of engravings depicting the grounds and the castle of Biljoen in the Netherlands, exceptionally bound. The Vincent van Gogh-F.C. Koch copy. The plates in this set each have an additional engraved dedication in lower margin of the plates from 'son très humble et très Respecteur Serviteur, Chr. Henning' with the coat of arms of the dedicatee engraved and coloured at centre; the first being to 'Madamoiselle F.G. de Lynden', the second, third and fourth to 'George Frederik le Prince d'Orange et Nassau, Stathouder', the final two dedicated to 'Madame Frederice Louise Wilhelmine Princesse de Brunswick Princesse d'Orange et de Nassau'. The signature of the printer, 'F.G. Michael' has been removed from the the lower margin of the plates, suggesting that this was a personal gift from the artist. The dedication is to William V (1748-1806) prince of Orange and the last stadtholder of the Dutch Republic, and his wife Wilhelmina of Prussia. The work is also bound with an extremely rare pamphlet - not traced by us in any library - describing the history of the castle and its newly landscaped gardens, also detailing the plates. The book later belonged to Vincent van Gogh (1866-1911), cousin of the celebrated painter, whose father Cornelis van Gogh (the artist's uncle), was a bookseller and art dealer in Amsterdam (see Laura Aydelotte, The Other Vincent van Gogh, Penn Libraries). Later in the collection of F.C. Koch, the famous Dutch book collector and historian whose library was sold at auction by Hauswedell and Nolte in 1974. A remarkable, and probably unique, presentation copy. Bobins V, 1560.

Small folio (282 x 216mm) text in octavo (216 x 126mm). 4 unnumbered leaves [*4], with 6 engraved plates all with fine contemporary hand-colouring, text and plates mounted on stubs (very slightly trimmed by binder in lower margin just touching last line of dedications). Fine contemporary Dutch red morocco, covers gilt to a panel design, outer panel with a fine gilt scrolled floral border, and gilt hunting scroll, gilt flowers to corners, inner panel with large gilt arabesque of scrolled and floral tools, spine with raised bands, fleurons gilt in compartments, edges and turn-ins gilt, fine coloured block printed floral endpapers (lower cover with two small scratches). *Provenance*: Vincent van Gogh (1866-1911; bookplate) – F.C. Koch (bookplate).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





[CRUZ CANO Y OLEMEDILLA, JUAN DE LA (1734-1790)]

Collection des costumes Espagnols anciens et modernes. Paris: Chez Gaugery, 1791.

First French edition of Cruz Cano Y Olemedilla's popular Spanish work. The collection of costume plates was intended to record the different outfits worn by the Spanish people, both common and noble, stretching across all the different regions of the country and accounting for all of its colonies. Cruz Cano Y Olemedilla, a Spanish engraver and cartographer, was sent by the state to study architectural engravings in Paris in 1752, during this time he also learnt the art of map engraving under the great French geographer Jean Bapriste Bourguignon d'Anville (1697-1782). His background and training in France can be appreciated in this suite of costume engravings; the topographical and architectural details included in the plates provide further insight into the customs and the geographical features of the various depicted towns and cities. First published in Madrid between 1777-1788, the work was initially issued in 7 parts, each consisting of 12 plates (apart for the final part which, according to the Bibliotheca National in Madrid, was released only with 10 plates). Although the work was never actually completed, the prints proved incredibly popular and were reprinted in both France and Germany. This present French edition was published a year after Olemedilla's death. Bobins IV, 1215; Colas 843; Lipperheide Jc 4.

Folio (382 x 262mm). 72 aquatint plates engraved by Devere after Cruz Cano Y Olemedilla and finished in contemporary hand-colour (80mm repaired tear without loss to title near imprint affecting one letter, the first 2 letters of the imprint missing, probably through a production flaw and consequently repaired, faint tears around the letterpress of 'Paris' due to printing technique, some light scattered variable spotting, more heavily affecting plates 12, 36, and 55, plate 56 mis-bound between plates 60 and 61). 19th-century tan half calf ruled in gilt, over marbled paper boards, top edge gilt, the others red (extremities faintly rubbed, joint splitting at head of spine). *Provenance*: Bibliothèque Léon (bookplate on flyleaf).



ALBANIS BEAUMONT, [JEAN FRANÇOIS] (C. 1755-1812).

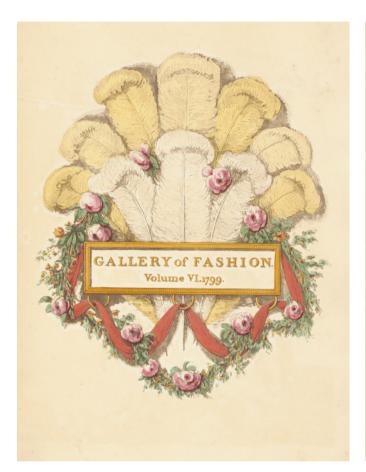
Travels through the Rhaetian Alps in the year MDCCLXXXVI from Italy to Germany, through Tyrol. London: for the author by C. Clarke, sold by T. and J. Egerton, 1792.

A fine first edition copy with all plates in full contemporary hand-colour. An early work on the picturesque beauty of the Alps, and probably the first publication by an Englishman about the Tyrol region. Two of the plates are after Hans Heinrich Meyer (1760-1832), a friend and advisor of famous German poet and writer Johann Wolfgang von Goethe who taught at the Weimar School of Art. All plates are in full contemporary hand-colour, five of them in avant la lettre. Abbey Travel 49; Bobins V, 1674; Pine-Coffin 7861; Prideaux p.327.

Folio (536 x 360mm). Engraved map, 10 etched plates by C. Apostool after Albanis de Beaumont and Hans Heinrich Meyer in full contemporary hand-colour (occasional light spotting and marginal staining). Contemporary straight-grained green morocco, gilt red morocco borders to sides, spine gilt with black morocco labels, gilt turn-ins and edges (some skillful restoration to spine ends and joints, light marks to sides). *Provenance*: evidence of a removed bookplate on front pastedown.

£3,000-5,000

US\$3,800-6,300 €3,500-5,800





HEIDELOFF, NIKOLAUS WILHELM VON (1761-1837, PUBLISHER).

Gallery of Fashion. Vol. I-IX. London: N. Heideloff, 1794-1802 [April, 1794-March, 1803].

A fine hand-coloured set, unusually complete, containing the 'notoriously rare' volume IX (Abbey). Heideloff's beautifully illustrated *Gallery of Fashion* represents the first major periodical in Britain dedicated to women's fashion. Although some figure numbers and imprints are absent, the volumes are noticeably less cropped than other examples and retain more plate imprints than in the Abbey copy. Abbey, *Life*, 218; Bobins III, 862. Colas, 1170; Lipperheide Zb 10 (7 volumes only); Tooley 258.

9 volumes, bound in 2, quarto (230 x 285mm). 9 engraved volume titles, 12 monthly subtitles and 217 engraved plates, all in fine contemporary hand-colouring, depicting 362 costumes, each volume with 'advertisement' and 'subscriber' leaves (occasional very light spotting throughout both volumes and faint toning to some plates from the text). Contemporary tree calf with gilt borders formed of three roll tools, flat gilt spines ruled in six compartments, red and green gilt lettering pieces to second and fourth compartments, the others decorated with centrepieces comprised of urns with foliate and bird motifs, cornerpieces of small rosettes, the tools of the two volumes nearly matching but not quite uniform (expertly rebacked, preserving original spines, extremities lightly rubbed); contained in a modern morocco backed cloth box.

£30,000-50,000

US\$38,000-63,000 €36,000-58,000



BICCI, ANTONIO AND GAETANO (FL. 1790S)

I Contadini della Toscana espressi al naturale. Florence: Niccolo Pagni & Giuseppe Bardi, 1796

A rare costume work depicting life across Tuscany. The beautiful colour stipple-engravings show workers in town and country, amorous couples, family groups and men and women at work and play in various Tuscan towns and regions, often with cityscapes in the background. RBH records 3 copies only, 2 of which are inferior to the Bobins copy. Colas 325; Lipperheide Jbb7; Bobins II, 575.

Folio (490 x 332mm). Engraved title-page and 60 etched stipple engravings, printed in colours and finished by hand by C. Lasinio after Antonio and Gaetano Bicci (light scattered spotting, first few leaves with minor marginal soiling, minor dampstain at some extreme lower margins). 20^{th} -century half burgundy diced calf, gilt spine.

£15,000-20,000

US\$19,000-25,000 €18,000-23,000

GEISSLER, [CHRISTIAN GOTTFRIED HEINRICH] (1770-1844), J. G. GRUBER (FL. C. 1801) AND J. RICHTER (FL. C. 1801)

Russiche Volke-Vergnugungen. Leipzig: Im Industrie Comptoir, [n.d. but 1801].

An extremely rare set of fine plates. Russian types were a favourite subject of foreign artists who visited or resided in Moscow and St. Petersburg. Importantly Geissler took part in an expedition to Southern Russia, sponsored by Catherine the Great and lead by Peter Simon Pallas, during which he recorded the various costumes of the local men and women. These documentary sketches were subsequently published as ethnographic works, the most famous being *Cries of St. Petersburg*. The present suite is accompanied by textual descriptions by authors J. G. Gruber and J. Richter. Bobins I, 191. Not in Abbey, Colas or Lipperheide.

2 parts in one volume, folio (490 x 350mm). Two title pages, pp.12 of letterpress and 4 aquatint plates finished in contemporary hand-colour and mounted within pen and ink and grey wash borders (light staining to first title page, very light scattered spotting). Loose as issued, in cloth-backed marble paper boards, morocco label to upper cover, decorated and lettered in gilt (extremities rubbed, some surface loss to boards).

£1,000-1,500

US\$1,300-1,900 €1,200-1,800



θ209

GEISSLER, G[OTTFRIED] (1770-1844), ARTIST AND J. RICHTER (1763-1829), AUTHOR

Spiele und Belustigungen der Russen aus den niedern Volks-Klassen. Jeux et divertissements du peuple russe. Leipzig: au comptoir d'industrie, [n.d. but 1802-1805].

First edition of suite of plates designed by Gottfried Geissler whilst on expedition in Russia. The artist, already an established painter and draughtsman, went to Russia in 1790 to teach drawing. In 1793 and 1794 he accompanied the naturalist Peter Simon Pallas on his second scientific expedition to southern Russia, following which he remained in the company of Pallas spending a few years studying and taking drawings of the Crimea. Upon his return to Leipzig, Geissler published several books on Russia, such as the present Spiele und Belustigungen, illustrated with drawings he had made throughout his travels. The plates are accompanied by an explanatory text in German by Johann Gottfried Richter and a French translation on the cersoby P. Hacault. Richter was also a native of Leipzig and worked as a tutor in Moscow for 16 years. Colas 2554.

Quarto (302 x 246mm). 2 printed title pages and 17 leaves of letterpress in French and German, 12 engraved plates coloured by contemporary hand (scattered spotting and marginal finger soiling). Modern red half morocco over marbled boards, spine lettered in gilt.



£2,000-3,000

US\$2,600-3,800 €2,400-3,500



Die Berdenfeller Paysans & Werdenfels

0210

ATKINSON, JOHN AUGUSTUS (1775-1831), ILLUSTRATOR, AND JAMES WALKER (1748-1808)

A Picturesque Representation of the Manners, Customs, and Amusements of the Russians, in One Hundred Coloured Plates. London: by W. Bulmer for Boydell, Alici of St. Petersburg, and others, 1803-1804.

First edition of the first work in English 'to give an accurate representation in both text and illustrations of the manners and customs of the ordinary Russian people' demonstrating 'Atkinson's lively draughtsmanship and the width of his observations' (ODNB). It covers Imperial Russia, including Finland and Lapland, and depicts all manner of life: dancing, ice-cutting, sleigh-riding, peasants, festivals, ceremonies, saunas, boxing, wrestling, games-playing, fishing, hunting, and even 'sliding down an artificial hill of ice'. According to Abbey the plates 'show the spontaneity and spirit possible when the artist is his own engraver. It seems possible that in some passages sugar aquatint was used. The colouring is skilfully done, in soft washes.' Abbey Travel 223; Bobins I, 180; Colas 171; Lipperheide Kaa 21; Tooley 72.

3 volumes in one, folio (469 x 322mm). Text in English and French. Half-titles, engraved frontispiece portrait of Alexander I as frontispiece and 100 etched and aquatint plates, by and after Atkinson, all coloured by a contemporary hand (light toning, light offsetting from plates, very occasional spotting). Contemporary diced Russia, gilt border on sides, gilt edges (rebacked, light wear at edges).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

θ211

RHEINWALD, JOHANN LUDWIG CHRISTIAN (FL. 1804-6), AUTHOR AND LUDWIG NEUREUTHER, ARTIST (1774-1832)

Baierische Volkstrachten. [Munich: Johann Ludwig Christian Rheinwald, 1804-06, leaves watermarked 1803].

In original wrappers, the only two parts published of a series depicting the various regional costumes of Bavaria. Rheinwald employed the services of Neureuther, a local German artist and engraver, to draw and engrave the plates here showing the typical outfits of local Bavarian men and women. The series was originally planned to comprise of six to eight issues. Bobins IV, 1257; Colas 2548; Hiler p.748; Lipperheide Dfc 4; Thieme-Becker XXV, p.421

 $2\,\text{parts}$, all published, in one, folio (385 x 243mm). Engraved dedication leaf, 12 aquatint plates after Neureuther by Hellriegel, all hand-coloured by Kummel, each with a leaf of descriptive letterpress (lacking engraved title-page, marginal finger soiling and light scattered spotting). Later marbled paper stiff wrappers, with original decorative orange title-label pasted onto upper cover, preserving two blue paper part wrappers (wrappers with light spotting, extremities lightly rubbed, orange label slightly bubbling).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100

[RIETER, JACOB (1758-1823) AND JOHANNES SENN (1780-1861)]

Danske nationale Klaededragter. Copenhagen: Rothes Boghandling [1805-1806].

Very rare suite of prints depicting Denmark's national costumes. Only one complete copy is held by a public institution, that being the national Library of Stockholm. Rieter and Senn were both born and educated in Switzerland and arrived in Copenhagen in 1804, where they began completing costume studies in Zealand, the Western islands and Holstein. This series of costume plates is divided into 2 sections: the first shows Copenhagen (with Amager) and Zealand costumes; the latter records the costume of South Jutland (Holstein and the North Frisian islands). Rieter left Copenhagen in 1805, leaving Senn to complete the suite of prints. See J. Senn and C.W. Eckersberg, *Kobenhavnske Drager Omkring* 1810. Bobins II, 411; Colas 2557; Lipperheide Haa 11.

Octavo (291 x 189mm). 72 engraved plates, coloured by a contemporary hand (light spotting). Modern dark red morocco with gilt decoration to covers, spine and turn-ins, 12 original letterpress wrappers preserved and bound in, contemporary annotation on part titles (letterpress wrappers trimmed by modern binding affecting contemporary annotations); contained in marble paper slipcase (extremities lightly rubbed).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100



θ213

[PORTUGAL] - GODINHO, MANUEL.

Colleccao dos costumes servis da cidade de Lisboa .. Com explicação em portugez, inglez e francez. Lisbon: 1806.

The first edition of the first costume book printed in Portugal. An extremely rare collection beautifully hand-coloured with descriptive text in Portuguese, English and French, illustrating the everyday dress of various types of trades people in Lisbon, including tripe sellers, fishermen, sweet and cake sellers, 'a vinegar man' etc. Unrecorded in standard bibliographies. Bobins IV, 1229.

Oblong folio (240 x 325mm). Engraved title and 19 copper plate prints, coloured by a contemporary hand (occasional marginal finger-soiling, small oil stain to blank upper margin of a few plates, and plate 16 just within plate). Later half olive green morocco over marbled sides, by M. Lortic.

£3,000-5,000

US\$3,800-6,300 €3,500-5,800





SUHR, CHRISTOFFER (1771-1842) AND CORNELIUS SUHR (1781-1857)

Sammlung verschiedener Spanischer National-Trachten und Uniformen der Division des Marquis de la Romana, 1807 und 1808 in Hamburg in Garnison. [Hamburg: c. 1808].

Rare, unusual suite of plates showing the uniform of Spanish troops from the Spanish Regiment of the Marquis de la Romana stationed at Hamburg during the Napoleonic Wars. The cheroot-loving soldiers are often observed at leisure moments, sometimes in the company of their wives, children and donkeys, making what seems a happy adaptation to their new surroundings. The Suhrs were natives of Hamburg. Christoffer Suhr, who taught at the royal academy in Berlin, also published *Hamburgische Trachten gezeichnet und gestochen*, a work portraying the costumes of the city, in 1808. RBH only records one other complete copy of this work at auction. Bobins II, 569; Colas 2833; Hiler p. 823; Lipperheide QI 1.

Folio (363 x 228mm). Letterpress title and 18 aquatint plates, by Cornelius Suhr after Christian Suhr, all coloured by a contemporary hand, plates with small blindstamp in lower margin 'C. Suhr' (some faint finger-soiling, light creasemark affecting title and first few plates). Contemporary German marbled boards, covers with gilt fillet frame, gilt edges (extremities lightly rubbed). *Provenance*: ownership signature cut away from front free endpaper.

£2.000-3.000

US\$2,600-3,800 €2,400-3,500



θ215

ORLOWSKI, G. [ALEXANDER] (1777-1832)

Russian Cries in Correct Portraiture from Drawings Done on the Spot and Now in the Possession of the Right Honourable Lord Kinnaird. [With:— The Costume of the Russian Army]. London: Edward Orme, [1807 and] 1809 [both suites watermarked 1824].

Only edition of Orlowski's charming pictures of Russian street-vendors in costume. The vendors are depicted hawking cranberry liquor, kvass, tea, whitemeal loaves, cookware, and meats; also depicted is a water-carrier and a peasant in his *tulup*. This work was produced for Lord Kinnaird whose library was renowned as one of the foremost private libraries of its time in Great Britain. Although the title page attributes the prints to a G. Orlowski, the British Library ascribes the *Russian Cries* to Alexander Orlowski; the initial G. being interpreted as representing the title gospodit. In the present copy, there are a further 8 plates to that recorded in Colas and Lipperheide. Tooley describes a version of the *Russian Cries* into which the frontispiece and eight costume plates from Orme's *Costume of the Russian Army* (1807) are inserted, and accordingly counts eighteen plates altogether, thus corresponding with the present copy offered here (without the additional frontispiece). Bobins I, 205; Colas 2253; Hiler 67; Lipperheide Kaa 26; Tooley 350.

Quarto (367 x 270mm) Engraved title page with large contemporary hand-coloured vinette by J. Swaine, 16 aquatint plates, coloured by a contemporary hand, the first 8 engraved by J. Godby, a further 8 plates inserted from *Costume of the Russian Army* (1807), (marginal finger-soiling and light spotting concentrated to margins, short split at foot of gutter affecting a number of plates but without loss, lacking frontispiece from *Costumes of the Russian Army*). Contemporary brown half-morocco over brown marbled boards, titled label pasted onto front board (extremities rubbed). *Provenance*: unknown sale, lot 272 (sticker to front board).

£3,000-5,000

US\$3,800-6,300 €3,500-5,800

BEKETOV, PLATON PETROVICH (1761-1836)

[Description of the Wedding Ceremony between Tsar Mikhail Feodorovich and Tsarina Évdokiva Lukiyanovnaya Streshneva]. Moscow: Beketov,

Illustrated description of the ceremony of February 5, 1626 for the marriage of Tsar Michael Feodorovich (1596-1645), the first Romanov ruler of Russia, to Eudoxia Streshneva (1608-45). This work was edited by Platon Petrovich Beketov and is one of the most celebrated productions of Beketov's remarkable historical and scholarly effort. Beketov's work is based on a historical manuscript and shows the wedding itself and several orthodox rituals. Two years after the publication of this work. Beketov's press was closed and his stock destroyed during the Great Fire of Moscow of 1812. This hand-coloured version is notable for its 65 plates as most copies only have 63. Bobins V, 1485; Obolyaninov 1885.

Quarto (321 x 236mm). 65 engraved plates coloured by a contemporary hand, title page in engraved frame, text entirely in Russian (some light spotting and browning. tape to verso of plate 11, some creasing throughout). Half calf over marbled boards, spine lettered in gilt and gilt compartments with floral ornaments, speckled edges, note in pink pen to inside (extremities lightly rubbed).

£4.000-6.000

US\$5.100-7.500 €4,700-7,000





θ217

BRETON DE LA MARTINIERE, JEAN-BAPTISTE (1777-1852) AND WILLIAM ALEXANDER (1767-1816)

Costumes et vues de la chine. [With:] – La Russie, ou Moeurs, Usages et Costumes des Habitants de Toutes les Provinces de cet Empire. Paris: Chez Nepveu, Libraire, 1813-1815.

Uniformly bound set of this popular series reflecting the decorative arts scene in the early 19th century that was heavily influenced by Chinese style, resulting in the European interpretation of Chinoiserie. This set follows the success of Breton de la Martiniere and Nepveu's Chine en Miniature. The illustrations in the two-volume China work are after the English painter, illustrator and engraver William Alexander, who travelled to China as draughtsman with Lord Macartney's Embassy to the Emperor in 1792-1794. Bound uniformly with this is Breton de la Martinere and Nepveu's six-volume work, La Russie. Bobins IV, 1254-1 and 3; Brunet I, 1225; Colas 433.

Two works together in eight volumes, 12mo. (125 x 83mm). China: 54 aquatint plates, coloured by a contemporary hand, including 28 double-pages and 4 folding (some light spotting and browning, minor creasing throughout, plate 'Barque de voyage du Mandarin van-ta-jin' loose). Russia: 111 contemporary hand-coloured aquatint plates, of which 4 folding (some light spotting and browning). A uniform set in contemporary green quarter calf (extremities lightly rubbed).

£2,500-3,500 US\$3,300-4,500



VERNET, CARLE (1758-1836) AND PHILIBERT-LOUIS DEBUCOURT (1755-1832)

Collection de costumes d'apres nature. Paris: Charles Bance, and London: Bossange-Massen, 1814-1824.

A handsome copy, very rare found complete, of this remarkable collection of engraved plates. The first 42 plates were issued in parts of six numbered plates each; the last 14 plates were produced separately. There were also three supplemental plates (see Colas), and this copy contains one of these, 'la bonne Enfant'. It is very unusual to find copies with any of the supplemental plates. It was envisaged that the work would be a collection of the costumes particular to several nations of Europe. The first 'livraison' included four English costumes ending with an adieu from a Russian to a Parisian lady and a (not so) 'gallant' Cossack. The whole includes costumes of civilians, the military, merchants and street vendors trading in everything from rabbit skins to fish, an English tea party, and a walk in the Bois de Vincennes. It is hard to find complete copies as the plates were offered in singles and in parts and were very rarely assembled into a single volume; the portrait of 'a bearded sitter' was usually uncoloured. Bobins III, 963; Colas 2984.

Large folio $(565 \times 324 \text{ m})$. 57 engraved plates coloured by a contemporary hand, with varying margins, either mounted on paper and tab mounted or directly tab mounted, printed upper cover of first 'livraison' wrapper, in French and English, bound in at beginning, blank lower cover at end (occasional marginal spotting and minor soiling, marginal tears to a few plates restored, just into plate mark on plate 3). Slightly later, half straight-grained red morocco over green cloth boards by Pagnant, spine with raised bands richly gilt in compartments.

£4,000-6,000

US\$5,100-7,600 €4,700-7,000



θ219

VERNET, HORACE (1789-1863) AND LOUIS MARIE LANTÉ (1789-1871)

Incroyables et merveilleuses. Paris: [c. 1815].

First edition of this rare suite of 33 fashion plates with fine contemporary hand-colouring, engraved by Gatine after the drawings of Horace Vernet and Louis Marie Lanté. The first 31 plates were by Vernet and the final 2 were by Lanté, and depict extremely fashionable French men and women (and one plate of not so fashionable English soldiers). They were printed on a large scale and are now considered some of the finest records of French fashion of this period, when the French began to rebel against the dress styles traditionally associated with the Revolution and developed new styles, more closely associated with aristocratic fashions prior to the Revolution. They are particularly valuable as a record of men's fashion, including a rare early image of a fashionably dressed man carrying an umbrella and sporting a top hat, plate 14. Bobins II, 557; Colas 2992 ('Cette belle suite est très rare'); Ray, French, p.80; Lipperheide Fc 2.

Oblong folio (275 x 385mm). 33 engraved plates, coloured by a contemporary hand (light marginal spotting, plate 28 with neatly repaired tear, plates 28, 32 and 33 with slight shorter margins). Contemporary red straight-grained quarter morocco over red paper boards (slightly rubbed at joints and edges).

£5,000-8,000

US\$6,300-10,000 €5,900-9,300

[WAGNER, SIEGMUND VON. (FL. C. 1815)]

L'ile de St. Pierre dite l'ile de Rousseau dans le lac de Bienne. Berne: G. Lory et C. Rheiner Peintres, [c. 1815].

A unique copy enriched by 12 striking original watercolours of Swiss costumes by female painter, Elise Wysard-Füchslin (1790-1863), wife of the Swiss artist Gottlieb Emanuel Wysard (1789-1837). There is an additional plate with an engraved caption 'Gouggisberg. Paysanne due Cton de Berne - Desiné d'après nature par Madame Wisard à Berne' which includes three small coloured engraving representing a view of Geneva and another of the banks of the Rhine. Elise Wysard worked in her husband's studio before opening her own, which specialized in Swiss costume and views of Swiss landscapes.

This book is the first edition in French of Wagner's description of St. Peter's Island in Lake Bienne where in 1765 the Enlightenment philosopher, Jean-Jacques Rousseau (1712-78), resided for a few months until he was expelled by the Swiss authorities. In the prefix, Wagner notes how Rousseau referred to the happiness which he had enjoyed on the island, and through the complementary pairing of descriptions and historical details alongside depictions of these spectacular views and regional costumes, Wagner attempted to capture the serenity of the island, experienced by both himself and Rousseau. Bobins IV, 1268; Colas 3092 & 3093.

Small quarto (238 x 190mm). Engraved title with uncoloured aquatint vignette, half-title, 3 views and 1 coloured engraved costume plate, all coloured by a contemporary hand, with engraved caption reading 'Desiné d'apres nature par Madame Wisard à Berne', 12 fine watercolours of Swiss costumes with pencil notation, 2 maps, 10 uncoloured views after Gabriel Lory and others (tissue-guards delicate, some faint finger-soiling, occasional spotting). Contemporary half red Russian leather and red cloth, spine ruled in gilt and lettered 'L'lle de Rousseau' (extremities lightly rubbed).

£3.000-5.000

US\$3,800-6,300 €3.600-5.800



θ221

HOUBIGANT, ARMAND GUSTAVE (1789-1862)

Moeurs et costumes des Russes, représentés en 50 planches coloriées, exécutées en lithographie. Paris: De L'Imprimerie Firmin Didot, 1817.

First edition of this series of 50 lithographs by Houbigant, finely hand-coloured. The plates include lively depictions of life in rural Russia, including costumes, fairground and market scenes, fishing, dancing, a wedding, and a funeral and were partly based on Atkinson's A picturesque representation of the manners, customs and amusements of the Russians. In addition to being a prolific artist and illustrator, Houbigant was an antiquarian and historian, as well as a perfumer who continued his family's business after his father's death. He took classes in the atelier of David's pupil A.C. Caraffa and was a close friend of the archaeologist and collector Aubin-Louis Millin. Bobins I, 195; Brunet III, 347; Colas 1496; Lipperheide Kaa 36 (giving the 1821 edition).

Folio (423 x 285mm). Title, avertissement, 20 pages of printed descriptions, and 50 lithographic plates, coloured by a contemporary hand. Quarter calf over paper boards red morocco label (rebacked, original spine laid down, corners slightly worn).

£5,000-7,000

US\$6,300-8,800 €5,900-8,200





DAMAME-DÉMARTRAIS, MICHEL-FRANÇOIS (1763-1828)

Collection de costumes du royaume de Naples... Paris: Firmin Didot, 1818.

Rare suite of magnificently hand-coloured plates depicting the various costumes of the kingdom of Naples. Each plate is dedicated to a village of the Italian State, depicting the typical dress of both the local men and women. Almost classical in design, Damme-Démartrais renders his descriptive compositions equally emblematic of the Italian country life; plate 8, Costume du village di Casalbordino situates the two figures within the bucolic setting, a waterfall cascades down in the background and an overflowing basket of grapes attests to the abundance of the local vines. Damme-Démartrais was believed to have studied under Jacques-Louis David (1784-1825) and has produced other such notable works as Collection complete de divers jardins et points de vue des maisons de plaisance imperials de Russie (1811) and Paris et ses alentours (1818). Bobins IV, 1217; Colas 787.

Folio (546 x 348mm). 1 leaf of letterpress, 12 aquatint plates, all coloured by a contemporary hand, untrimmed and loose as issued (letterpress leaf lightly browned and stained, lacking dedication leaf, light finger-soiling and small marginal tears to plates, heavier spotting to plate 11). Modern morocco backed marbled paper board chemise and matching slipcase.

£10,000-15,000 US\$13,000-19,000

€12,000-17,000

0223

LAHDE, GERHARD LUDWIG (1765-1833)

Das Tagliche Leben in Kopenhagen ueber characteristic Figuren. Copenhagen: Ben C. Steen, [c. 1818].

Rare Danish plate book depicting civil and military costumes of Denmark, street vendors and small merchants. The subjects are said to have been taken from studies by the celebrated Danish sculptor, Bertel Thorvaldsen. There are 35 plates present here but some copies are known with 37 plates. Bobins II, 407; Colas 1721 for French and Danish editions; Lipperheide Fh 1

Quarto (282 x 222mm). 35 subjects listed in index, 35 stipple engraved costume plates, all coloured by a contemporary hand, captioned in Danish and German (some light spotting and browning, plates lightly offset, pencil notation on title page). Modern green cloth folder, speckled edges (extremities lightly rubbed); housed in maroon cloth box. *Provenance*: Dr iur Gustav von Schulthess-Rechberg (armorial bookplate).

£2,000-3,000 U\$\$2,600-3,800 €2,400-3,500



θ224

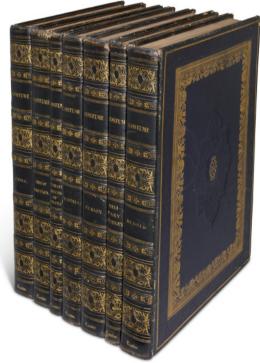
COSTUMES

[Costumes of China, Austria, Great Britain, the Russian Empire and Turkey. The Punishments of China and the Military Costume of Turkey.] London: for William Miller by Bulmer [but Thomas M'Lean], 1804-1818 [but plates watermarked 1819.]

A very fine set, a deluxe issue, beautifully bound in uniform gilt- and blind-tooled straight-grained morocco, with all the plates finely hand-coloured including backgrounds. Despite maintaining the William Miller imprints on the titles, this set was actually published by Thomas M'Lean, who had acquired William Miller's original plates in 1818 from the publisher, John Murray (who had taken over Miller's premises and stock in 1812). A printed note inserted into some examples of M'Lean's 1818 Military Costume of Turkey advertise remaining copies of Miller's original work. It is believed that M'Lean's successful sale of these copies prompted him to re-issue the full set of seven volumes in 1819 or 1820. This copy is a particularly deluxe edition of M'Lean's seven volume set. It differs from the regular issue in that the plates in this deluxe issue are printed on thick paper, have much more detailed hand-colouring than those in the regular issue, and contemporary watercolour backgrounds have been added behind the hand-coloured stipple-engraved figures; ink rules bordering each plate were also added.

The set comprises: 1) The Costume of Turkey. London: 1804. 60 hand-coloured plates, with descriptive text (a little offsetting) Abbey Travel 370; Blackmer 444; Colas 782; Vinet 2337. 2) The Military Costume of Turkey. London: 1818. Hand-coloured engraved title, and 30 hand-coloured plates, with descriptive text (a little offsetting). Abbey Travel 373; Blackmer 1125; Colas 2059. Vinet 2338. 3) The Costume of the Hereditary States of the House of Austria. London: 1804. 50 hand-coloured engraved plates, text in French and English (marginal closed tear to two plates, a little offsetting). Abbey Travel 71; Colas 2112; Tooley 333; Vinet 2338. 4) PYNE, William Henry, The Costume of Great Britain. London: 1808. 60 hand-coloured plates, with descriptive text (a little offsetting, plates bound out of numbered order but complete). Abbey Life 430; Colas 2447; Tooley 388. 5) Costume of the Russian Empire. London, 1804. 73 hand-coloured plates with descriptive text in English (minor offsetting). Abbey Travel 245; Colas 702. Prideaux p. 317; Vinet 2322. 6) MASON, George Henry. The Costume of China. London, 1804. 60 hand-coloured engraved plates, text in English and French (minor offsetting). Abbey Travel 533; Brunet II, 324; Colas 2009; Tooley 320.7) - The Punishments of China. London, 1804. 22 hand-coloured plates, text in English and French (minor offsetting). Abbey Travel 532; Colas 2010: The seven volumes are described in Bobins IV, 1246, 1-7.

7 volumes, quarto (360×258 mm). A total of 358 contemporary hand-coloured engraved plates, with all backgrounds finely coloured. Fine contemporary straight grained blue-black morocco (unsigned but in the manner and quality of bindings by Charles Lewis) sides richly gilt and blind worked to a panel design, outer panel with fine wide blind scroll, inner panel with gilt tooled border, large central blind arabesque, spine with gilt ruled raised bands, richly gilt in compartments, edges and inner dentelles gilt, all edges gilt (extremities with very minor rubbing). *Provenance*: John Allunett (wealthy Clapham wine merchant whose noted art collection was sold by Christie's in 1863; bookplates).



£7,000-10,000

US\$8,900-13,000 €8,200-12,000



REINHARDT, JOHANN (1749-1824)

Collection de Costumes Suisses des XXII Cantons. Basel: Birmann & Huber, 1819.

A fine copy of the third, definitive and complete edition of the 'Grand Reinhard'. A Swiss artist active at Lucerne, Reinhardt published his celebrated engravings of Swiss folkloric life from 1810. Each canton is represented, depicting local costume, landscape and typical occupations. Here, as often, each image is finely painted, forming a veritable galley in book form. Colas 2528; Lipperheide Ga 22 (1810 edition with only 44 plates). Bobins II, 497; Lonchamp 668.

Quarto (290 x 220mm). 46 aquatint plates, finely coloured by a contemporary hand, on grey card with black-ruled frames, printed caption below each plate (faint spotting in text leaves, 2 captions just rubbed). Contemporary red morocco, gilt- and blind-tooled border, flat spine tooled in gilt, gilt edges (minor scuffmarks, discreet repairs at spine and corners). *Provenance*: E. Matthews,1900 (written on flyleaf label).

£8,000-12,000

US\$11,000-15,000 €9.400-14.000



BUDDEUS, CARL FRIEDRICH CHRISTIAN (1775-1864)

Volksgemälde und Charakterköpfe des Russischen Volks ... Tableau des moeurs et des usages, des occupations et des divertisssements des Russes. Leipzig: Joh. Friedr. Gleditsch, 1820.

Rare complete set, hand-coloured in the original boards. Accompanied by German and French descriptions, the picturesque plates represent 'typical' portraits, costumes, scenes and activities drawn 'carefully after nature... as complement to a trusty description of the Russian empire'. This is the only complete set to appear at auction in the past century; we could locate only 5 copies in public institutions: 3 in Germany, one in the National Library of Sweden and one in the BL. Bobins III, 994; Colas 481 (imperfect); Lipperheide Kaa 34 (imperfect); Thieme-B. V, 185.

2 volumes, folio (365 x 260mm). 16 engraved plates, coloured by a contemporary hand (titles with a few letters affected by erasure of ?stamp, some light variable occasional creasing, spotting, soiling and browning). Original printed boards (vol. 1 rebacked, the other repaired, some soiling and spotting). *Provenance*: evidence of ?stamps removed from titles – Christie's 30 November 2006, lot 62.

£4,000-6,000

US\$5,100-7,600 €4,700-7,000



CHALON, JOHN-JAMES (1778-1854)

Twenty-Four Subjects exhibiting the Costume of Paris, the Incidents taken from Nature. Designed and drawn on stone by JJ. Chalon. London: Rodwell & Martin, C. Hullmandel's lithography, 1822.

A very fine, large-margined copy of this rare work, beautifully and fully coloured by hand with the four original engraved wrappers bound in at the end. The plates in this volume charmingly depict vendors of various commodities, including tisanes, coffee, fruit, brioches, flowers and tobacco. 'Jean-Jacques Chalon was a French artist born in Switzerland who eventually settled in England. His designs are by no means mere costume plates. Instead they are animated and faithful studies of Parisian manners and costumes in the years 1820 to 1822. There is hardly a touch of caricature, though the profiles of his personages have a family likeness which suggests a domesticated Girodet' (Ray). Abbey *Travel* 108; Bobins II, 514; Colas 588; Lipperheide Fd15; Rahir 262; Ray, *French*, 124.

Folio (408 x 312mm). 24 unnumbered lithographic plates, all fully coloured by a contemporary hand, each with address of editors and the date (1821-1822) on Whatman watermarked 1820, designed and drawn by J.J. Chalon, upper cover of the four original engraved wrappers bound in at the end (very rare marginal mark or spot, one wrapper a little spotted and stained). Later blue-black straight-grained morocco, covers gilt to a panel design corners to inner panel with gilt pointillé tooled fan design, spine with blind ruled raised bands gilt in compartments, edges and inner dentelles gilt, all edges gilt (inner hinges restored, perfectly rebacked to match). *Provenance*: Alfred N. Beadleston (1912-2000; American Republican Party politician who served as Speaker of the New Jersey General Assembly and President of the New Jersey Senate; bookplate).

£2.000-3.000

US\$2,600-3,800 €2.400-3.500



θ228

LOCHER, [GOTTFRIED] (FL. 1820)

Recueil de Portraits et Costumes Suisses les plus élégants; usités dans le 22 Cantons accompagné d'un supplément... Berne: J. P. Lamy, [n. d. but c. 1820].

One of the most beautiful and sought-after costume works from Switzerland, each plate depicts a lady in her respective local costume, the accompanying text naming the woman and her Canton. Formed of the original 22 plates and the supplementary 8 plates, the suite of elegantly designed compositions presents the costumes in minute detail, recording the textiles, accessories and materials of each outfit. The accompanying text provides further insight into the depicted women, for example of Hélène from Lucerne we are informed that 'sa beauté, sa douceur et son goût pour les plaisirs, la firent remarquer du tems de la République Helvétique' (her beauty, her sweetness and her taste for pleasures, made her known during the time of the Helvetic Republic, plate 3). The present copy was once part of the library of Anne Rushout, a British watercolourist and diarist, who sat for portraits by Allen Ramsey and Angelica Kauffman. Bobins II, 457; Colas 872; Hiler 240; Lipperheide Ga 30.

Quarto (308 x 246mm). Printed title, 30 leaves of letterpress and 30 hand-coloured aquatint plates mounted on brown paper, captioned with the name of the Canton and bordered in ink manuscript (spotting to title and letterpress leaves). Original publisher's boards with black morocco gilt lettering piece on upper cover (re-backed and re-cornered, preserving original green glazed endpapers). *Provenance*: Honorable Anne Rushout (c. 1767–1849; label to front pastedown) — publisher's engraved trade card pasted on front flyleaf.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500

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SCHREIBER, ALOYS WILHELM (1761-1841)

Trachten, Volksfeste und charakteristische Beschäftigungen im Großherzogtum Baden in XII malerischen Darstellungen. Freiburg: Herder, 1852.

Fine copy of Aloys Schreiber's descriptive and illustrative account of the costumes, folk festivals and typical occupations of the Grand Duchy of Baden. The German author was a writer of many talents and his interests varied from aesthetics, court history, theatre and travel. These wide-ranging and culturally encompassing concerns are exemplified in this present publication, which sought to promote and explore the identity of the German dutchy. The Grand Dutchy of Baden was at the time a newly established independent state of the German Empire (1806) following the dissolution of the Holy Roman Empire that same year. Schreiber was appointed to the position of court historian to Karlsruhe in 1813 and through his illustrated books, such as *Trachten*, helped to establish not only the cultural validity but equally the political legitimacy of the region. Bobins IV, 1262; Colas 2688; Hiler 787; Lipperheide 743 now 'verloren'.

Oblong folio, (302 x 391mm). 12 aquatint plates, coloured by a contemporary hand and mounted on grey thick paper, each with a leaf of descriptive letterpress (annotation to title page in pencil, light spotting throughout, tiny marginal repaired hole on pl. 4, tiny hole that affects leaves 4 to 8 and leaves 12 and 16 due to production error, small repaired tear to leaf 18). Contemporary red half pebble-grain cloth with green mottled boards lettered in gilt on front board (very minor rubbing to extremities).

£4,000-6,000 US\$5,100-7,500

€4,700-7,000



VERNET, CARLE (1758-1836)

Cris de Paris. Paris: Chez Delpech, [n. d. but c. 1820].

Exceedingly rare complete copy of one of the most famous series of the Romantic era. Son of the artist Joseph Vernet, Carle was born in 1758 in Bordeaux, where his father was at work on his masterpiece series of the Ports de France which had been commissioned by the marquis de Marigny for King Louis XV. A precocious pupil, Carle was taught to paint by his father, but at the age of eleven entered the atelier of Nicolas-Bernard Lépicié. In the present publication, engraved by Delpech, Vernet draws up a picturesque catalogue of Parisian peddlers, ranging from the pewter spoon founder to the doormat seller and, of course, the dog shearer, Jean, who 'tend les chiens proprement et va en ville' (shears the dogs properly and goes to town). The scarcity of a complete suite is discussed by Ray, who writes that the celebrated series, prized by the sociologist as well as the historian of costume, has become almost unfindable complete because of an insatiable demand from hotelkeepers seeking wall decorations. Bobins II, 555; Colas 2986; Lipperheide Fd 18; Ray, The Art of the French Illustrated Book, p.121.

Folio (344 x 251mm). Lithographed title and 100 lithographic plates, all coloured by a contemporary hand (very light spotting). Contemporary red straight-grained morocco, gilt edges (hinges expertly reinforced, extremities lightly rubbed, more heavily affecting head and foot of spine).

£4,000-6,000

US\$5,100-7,500 €4,700-7,000

*231

[TRIP FROM DOVER TO PARIS]

Panorama of a 'Journey from Dover to Paris.' No artist, title or imprint, but early nineteenth century.

Extremely rare: no other copies are known of this wonderful panorama of scenes of a satirical voyage from Dover to Paris all finely hand-coloured. Neatly backed with linen, it is an unusually miniature panorama, only 5 centimetres tall. It relates in an amusing fashion the story of a family's journey, filled with adventures and minor dramas, as tourists from Dover to the Champs Élysées in Paris. No artist, title or imprint is given to the charming and accomplished aquatints. With most appropriate provenance: Sir David Lionel Salamon's collection of over 5000 items relating to the history of transport and locomotion, which included ballooning, was presented to the Bibliothèque Nationale in 1936 by his daughter Mrs Vera Bryce Salomons. He was a pioneer and innovator with the use of electricity, but is best remembered for his role as a pioneer of automobiles in England. In October 1895 he imported the second gasoline-driven car to appear in Britain, and he was responsible for removing many of the legal restrictions on the use of the motor car in England. He was also one of the founders of the Royal Automobile Club, the oldest British motoring body.

Panoramic sheet (51 x c.2030mm). No artist, title or imprint. Continuous paper strip mounted on linen with 21 scenes printed in aquatint and coloured by a contemporary hand (minor stains in places). Mounted on a wooden roller and enclosed in a 16mo size red crushed levant morocco book-shaped case, signed Riviere and Son, and Bumpus Ltd. Oxford. *Provenance:* Sir David Lionel Salomons (engraved bookplate, slightly trimmed in lower margin at end of panorama) – Lewis A. Bird (bookplate in case).





LEONARDI, DOMENICO FELICE (FL. C. 1743) AND MARC ANTONIO DEL RÉ (1697-1766)

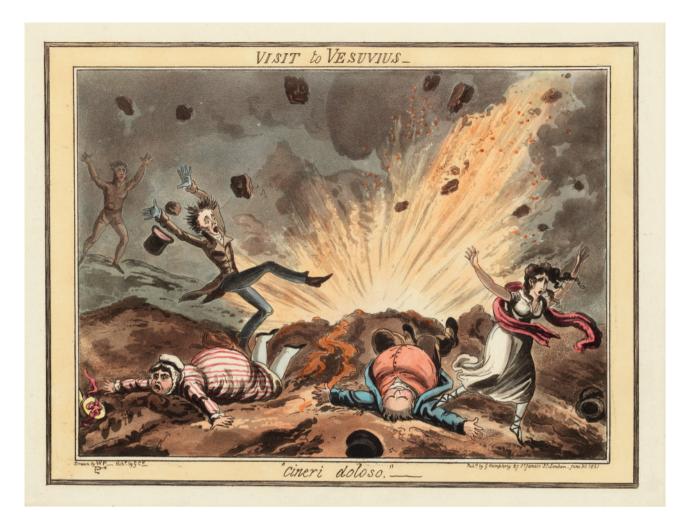
Le Delizie della Villa di Castellazzo Descritte in Verso. Milan: Giuseppe Richino Malatesta, 1743.

First edition of this finely illustrated description of the Villa Arconati in Castellazzo in Lombardy, a luxury hand-coloured copy. A lavish celebration and record of a grand rococo Italian garden newly designed after the French fashion. The villa was constructed in a Palladian style but with some Austrian influence. An elaborate garden in the Italian style had been laid out at Castellazzo in 1627 under Count Galeazzo Arconati. The gardens were later redesigned in the French style, and Giovanni Ruggeri also transformed the house. The new gardens were celebrated in the publication of the present work with engravings by Del Re, a prominent engraver and architect based in Milan. Del Re had compiled an illustrated description of the luxury villas in the outskirts of Milan, published as the Ville de Delizie in 1743, and it included the Villa Arconati. Inspired by this, Leonardi compiled this separate publication focusing on the Villa Arconati alone, giving it a fuller description and a greater number of illustrations. It depicts scenes both of the garden and of the new interiors, appropriately peopled with fashionable society; the lay-out of the garden is shown in one plate. The garden survives today virtually intact, including its rococo zoo (depicted in this work with three ostriches), making it 'the only one of its kind to have been preserved in Italy' (G. Masson, Italian Gardens, 1987, p.252). Bobins V, 1448; Cicognara 4030; Kat. Berlin 3496.

Folio (365 x 232mm). 24 double-page engraved plates coloured by a contemporary hand, with painted gold borders, mounted on guards (thumb marks to the margins of a few plates). Contemporary calf backed yellow marbled boards, spine with gilt ruled raised bands, tan morocco label lettered in gilt (scattered worm holes on spine, two bands a little worn, covers slightly rubbed).

£20,000-30,000 US\$26,000-38,000 €24,000-35,000





CRUIKSHANK, GEORGE (1792-1878)

Remembrancer of a Tour on the Continent. London: G. Humphrey, 1821 [watermarked 1821].

Extremely rare first issue and remarkably clean copy of Cruikshank's satirical prints gently mocking the traditions and customs of Europe. Auction records show the last copy sold in 1946. The publication features eight hand-coloured aquatint engravings satirizing European travel, five of which occur in France. The plates were created by the great British caricaturist George Cruikshank and display his typically rye take on the human condition, his characters depicted as slightly grotesque, the scenes emanating a sense of both comedy and tragedy in equal parts. Bobins III, 847; Douglas 1232-39.

Oblong folio (278 x 383mm). 8 aquatint plates, coloured by a contemporary hand (plate 1 with two very short marginal repaired tears). Original brown wrappers, letterpress label on pink paper on upper cover (faint creases to wrappers, stab wholes to wrappers and margins of plate present but without stitching, spine expertly strengthened); contained in green cloth folder (extremities rubbed, joint split at foot of spine). *Provenance*: Possibly Jacqueline Kennedy (1929-1994, presentation inscription to inside cover with secondary illegible signature, dated May 12, 1962).

£3,000-5,000

US\$3,800-6,300 €3,500-5,800





CARTWRIGHT, JOSEPH (?1789-1829)

[Selections of the Costume of Albania and Greece with explanatory quotations from the poems of Lord Byron and Gally Knight]. London: R. Havell, 1822.

One of the finest of Greek costume books, beautifully hand-coloured. The British marine painter, Joseph Cartwright was based in Corfu as paymaster-general to the British troops from 1815 and from there travelled extensively about the Ionian Islands, Greece and the surrounding regions. Although from 1823 he dedicated himself almost exclusively to marine painting, and was employed as marine painter by the Duke of Clarence, he first completed this detailed collection of the different regional costumes inspired by the works of the Romantic poet Byron and Henry Gally Knight, author of several Oriental tales. The Ali Pacha plate is fully coloured including backgrounds. Abbey *Travel* 134; Bobins IV, 1211; Colas 544; Tooley 131; Vinet 2344; not in Atabey, Blackmer, Droulia or Lipperheide.

Folio (534 x 365mm). 12 aquatint plates by Havell after Cartwright, all coloured by a contemporary hand and each mounted on leaves with grey wash border (without the title-page; plate 1 of Ali Pacha with title, cut from another plate, pasted into lower margin, with imprint cut and pasted on verso, possibly indicating this copy was a proof printed before letters). Contemporary straight-grained red half morocco over marbled boards, spine with raised bands richly gilt in compartments to a diapered pattern (spine worn at head and tail, corners worn, covers scuffed). *Provenance*: William Barker (engraved armorial bookplate).

£15,000-20,000

US\$19,000-25,000 €18,000-23,000



[JOLY, ADRIEN-JEAN-BAPTISTE (1772-1839)]

Les Petits Acteurs du Grand Théâtre ou Recueil de divers Cris de Paris. Paris: chez Martinet, 1822.

Fourth and rarest edition of this series, depicting the picturesque costumes of the various tradesmen and hawkers in Paris in the process of selling their goods to those who pass by. The array of plates display the variety of trade in the city; the goods offered ranging from from umbrellas to crepes. Equally the engravings record tarot card readers, musicians and even a dog shearer as part of the makeup of the Parisian street hustlers, delineating a vibrant and eclectic view of the French capital. The suite of prints had previously been issued three times; first in 1810 and subsequently in 1815 and 1819. This rare copy contains the later edition of the engraved title and the 8 pages of letterpress. Bobins IV, 1235; Colas 1552 (records the 1810, 1815 and 1819 edition but not the present 1822 edition).

Folio (297 x 218mm). Engraved title, half-title, 60 engraved plates, coloured by a contemporary hand (plates 61 and 62 missing as with most copies, some light spotting, four plates, 7, 29, 35 and 58, expertly window-mounted, repaired marginal chips and tears to plates 6, 12, 34 and 54 not affecting the images, tear repaired with tape on verso of plate 45). Green half paper over boards, spine decorated in gilt and with brown label lettered in gilt (occasional scratches to boards).

£1,000-2,000

US\$1,300-2,500 €1,200-2,300

θ236

SUHR, CHRISTOPH (1771-1842)

Hamburgische Trachten. - Costumes de Hambourg, [Hamburg:] 1822.

Third edition of a popular work portraying the costumes and activities of the city of Hamburg and its surroundings. It includes strawberry sellers, sugar bakers, fish wives, brewers, Helgolaender, and charming scenes of a boat trip on the Alster and a sleigh ride on the Elbe. Suhr, a native of Hamburg, taught at the Royal Academy in Berlin. Most bibliographies cite editions of 1808 and 1812 only, apparently identical but for the date on the title; only the 1822 edition has the plate list in English/French in addition to German/French. Bobins III, 1073; Colas 2832 (1808 & 1812 eds); Lipperheide Dfl 1 (1808 ed.); Vinet 2161.

Folio (356 x 224mm). Title in German and French, 2 leaves of plate list, one in German/French, the other in English/French, 36 plates coloured by a contemporary hand, plates embossed with "C Suhr" in lower margin (lower corner of title repaired). Contemporary green embossed paper boards, original title label mounted on spine (rebacked and -cornered in green morocco, lightly rubbed). *Provenance*: Sammlung Hamburgensien-Meyer (stamp on back pastedown).

£2,000-3,000 US\$2,600-3,800 €2,400-3,500



[PLUCHART, ALEXANDRE (1777-1827), LITHOGRAPHER, AND KARL IVANOVICH KOLLMAN (1788-1846), ARTIST]

Collection de cris et costumes de paysan et paysannes de St. Petersbourg. St. Petersburg: Alexandre Pluchart, 1823.

A fine set, beautifully and fully coloured, preserved in the very rare wrappers. This collection of Russian peasants and street vendors in St. Petersburg was published by the renowned Russian lithographer Alexandre Pluchart after a number of St. Petersburgbased artists, most notably Karl Ivanovich Kollman. Kollman was a German-born water-colourist who moved to St. Petersburg at the age of seventeen to study under his uncle, Ignaz Sebastian Klauber (1753-1817), a specialist in etching. From an early date, Kollman preferred the medium of watercolour for his artwork which during these years came to focus primarily on Russian folk traditions and culture as demonstrated by this collection of plates. His skill was such that he was elected one of the Academicians in the St. Petersburg Imperial Academy of Arts. He was also a draughtsman involved in the design of Alexander's column in Palace Square, St. Petersburg, built between 1830 and 1834 by Auguste Ricard de Montferrand, and also in the construction of St. Isaac's Cathedral, St. Petersburg. Bobins IV, 1236; Colas 659; Lipperheide Kaa 40.

Folio (344 x 228mm). 16 lithographic plates, coloured by a contemporary hand, all with blue wash borders (very light toning). Loose within original printed grey paper wrappers, title printed within woodcut border on upper cover (a little spotted more heavily on upper cover); contained in a modern cloth portfolio.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ238

LOSE, FEDERICO (1776-1833) AND CAROLINA LOSE (1784-1837)

Viaggio Pittorico nei Monti de Brianza Corredato di Alguni Cenni Storico-Statistici diviso in Ventiquattro Vedute. Milan: Presso Federico Lose, 1823.

A magnificent illustrated guide to the province of Brianza between Milan and Lake Como in Italy, finely engraved in aquatint and exceptionally coloured and highlighted in gum arabic. It was composed by a husband and wife team of artists, Federico and Carolina (formerly von Schlieben) Lose, who illustrated the dramatic scenery of the Brianza region in the style of the Romantic movement. A beautifully coloured copy of a very rare work. Bobins IV, 1449.

Oblong quarto (276 x 384mm). Title with an engraved vignette map, 24 aquatint plates coloured by a contemporary hand and highlighted in gum arabic, bordered with black line rule, each with a leaf of descriptive text, original brown printed paper wrapper (upper cover) bound in (small tear in lower margin of plate 9, occasional marginal soiling). Contemporary half calf over red speckled paper boards, spine gilt ruled in compartments, green endpapers, edges speckled blue (rebacked with original spine remounted).

£6,000-8,000 US\$7,600-10,000 €7.100-9.300





VILLA MELZI ET BELLAGGIO.

Lago de Como

Public par Oull Tubli to Comp. a Jurich

θ239

WETZEL, JOHANN JAKOB (1781-1834)

Voyage pittoresque au Lac de Come. Zurich: Orell & Fussli, 1822. - WETZEL, Johann Jakob. Voyage pittoresque aux Lacs Majeur et de Lugano. Zurich: Orell & Fussli, 1823.

Extra-illustrated copy containing fine aquatint views of Italian and Swiss lakes by the leading Swiss landscape artist, Johann Jakob Wetzel. This copy contains the complete series of views of Lakes Como, Maggiore and Lugano, and is extra-illustrated with an additional 12 plates from his views of other lakes, including Lakes Garda, Luzern, Geneva, plus Heinrich Keller's atmospheric plate of the spectacular Devil's Bridge on the St. Gotthard route before its destruction in 1799 in a battle between Russian and French troops as the final plate. Bobins II, 505; Lonchamp 3175 and cf 3179.

2 works in one, folio (419 x 280mm). Each work with 15 aquatint plates by Hegi or Rordorf after Wetzel, extra-illustrated with 12 aquatint plates after Wetzel from his *Voyage pittoresque au Lac Geneve* (1820), ... au *Lac de Garda* (1824) and ... aux *Lacs de ... Luzern* (1827) and a single hand-coloured aquatint by Heinrich Keller (1778-1862) of 'Pont du Diable sur le Mont St. Gottard', plates watermarked 'J. Whatman, Turkey Mills' with date '1821' on one, all plates coloured by a contemporary hand (text leaves with light spotting, light dampstain in a few upper margins). 19th-century red morocco gilt, wide roll-tool borders on sides, spine elaborately tooled and with title labels, gilt edges (faded, a little worn and scuffed). *Provenance*: Averil Beaumont (1841-1934, Yorks.; gift inscription from [her older sister] Diane Beaumont, Jan. 1860).

£8,000-12,000

US\$11,000-15,000 €9,300-14,000





LORY, GABRIEL (1784-1846) AND F.W. MORITZ (1783-1855)

Costumes suisses...avec un texte explicatif [par Monvert]. Neuchâtel: C.H. Wolfrath, 1824.

One of the finest Swiss costume books with 55 exquisite plates of which 17 are signed by Lory and 3 by Moritz (who has also engraved one of them). The title was engraved by J. Hürlimann and another plate engraved by C. Rordorf. The book is dedicated to the Crown Prince of Prussia whose country had only recently (1815) ceased to be the nominal overlord of Neuchâtel. Bobins III, 1051; Colas 1908; Lipperheide Ga 35.

 $Quarto~(323\,x\,268mm).~56~fine~aquatint~plates, coloured~by~a~contemporary~hand~(including~additional~additio$ title), each with a black border and mounted on stiff light green paper (a little light spotting in the text). Contemporary blindstamped russia, gilt title, names of the artists and imprint in 3 compartments of spine (neatly rebacked with original spine preserved). Provenance: Thomas Rawson (bookplate; and thence by descent to his daughter:) - Frances Penelope, Viscountess Mountgarret (bookplate).

£8,000-12,000 US\$11.000-15.000

€9,300-14,000



[SCHEFFER, JEAN GABRIEL (1797-1876)]

[Recueil des Scènes Familières, et de Société de Paris. Paris: Chez Martinet, 1824, some plates watermarked 1823.]

Exceedingly rare first issue containing all six parts, seldom found complete with the total 36 plates. Jean Gabriel Scheffer, a Swiss genre painter and lithographer, captures the contemporary manners, customs, and costumes of Parisian society in this present suite; his lithographs displaying his typical wryly humorous style, most plates signed with his 'J.S.' signature. His work was influenced by his studies with Jean-Baptiste Regnault (1754-1829) and his friendship with painters such as Jean-Baptiste Regnault Corot 1796-1875), Claude Françoise Théodore d'Aligny (1798-1871), and Louis Léopold Robert (1794-1835). By the early 1820s Scheffer had firmly established himself in the Parisian artistic scene, showing his work at the Salon de Paris from 1822. Indeed, as seen with the present publication, with great charm and wry humour, Scheffer's illustrations offered a unique perspective on typical scenes and were readily consumed by the general public. He continued to collaborate with printer-publisher Chez Martinet, creating memorable works such as Scènes de jeunes gens (1825), Ce qu'on dit et ce qu'on pense (1829), and Petits travers (1830). Bobins IV, 1261; Lipperheide Xe 339 (with only 34 plates).

Small folio (343 x 245mm). 36 lithographic plates, coloured by a contemporary hand (light spotting and marginal finger soiling, tiny marginal hole to plates 1-13, chip to corner of plate 13). Contemporary half calf over marbled paper boards, spine ruled in gilt with modern red morocco gilt label (extremities rubbed).

£5,000-8,000 US\$6,300-10,000

€5,900-9,300



CADOLLE, AUGUSTE JEAN BAPTISTE (1782-1849)

Vues de Moscou. Paris: J. Pinard, 1825.

First edition of Cadolle's first work on Russia, containing the earliest large-paper prints of Moscow. Cadolle lived in the city from 1819-1825, publishing this work upon his return to Paris. His landscapes depict a newly restored Moscow following the Great Fire of 1812 during the Napoleonic invasion. It was printed in three states with the most expensive in full colour, of which the present lot is an example. Bobins V, 1680; Querard II, 11.

Elephant folio $(648 \times 510 \text{mm})$. Letterpress title, two leaves of explanatory text and leaf of subscribers, lithographic dedication leaf, and ten lithographic plates after Cadolle by Deroy, coloured in a contemporary hand (with some light creasing to the plates, occasional light spotting mainly confined to the letterpress leaves). Contemporary quarter red morocco over red paper covered boards (extremities expertly repaired and furbished, most notably to top right corner of upper cover where a large area has been filled, extremities lightly rubbed).

£8,000-12,000

US\$11,000-15,000 €9,400-14,000





VALENTINI, FRANCESCO COSMA DAMIANO (1789-1862)

Trattato su la Commedia dell'Arte, ossia improvvisa. Maschere Italiane, ed alcune scene del Carnevale di Roma. – Abhandlung über die Comödie aus dem Stegreif und die italienischen Masken: nebst einigen Scenen des Römischen Carnevals. Berlin: (A.W. Schade for) Ludwig Wilhelm Wittich, [February] 1826.

A fine copy of this delightfully illustrated treatise on masquerade and Commedia dell'Arte finely coloured – the publisher's copy in original boards. At the behest of friends, Valentini, a professor of Italian language and literature in Berlin, was asked to give a lecture on the theatre and carnival masks of his native Rome. The lecture was then published by the Berlin art dealer and publisher Wittich who had it illustrated with charming hand-coloured etchings after drawings by the Berlin artist Johann Heinrich Stürmer. The book was available either in German or Italian or, as here, with both texts. Each figure is first individually detailed on a plate before bringing them together in group scenes. The first part is dedicated to characters of the Commedia dell'Arte with 'Arlechino', 'Pantalone', 'Dottore Ballanzoni', 'Brighella', 'Tartaglia' and 'Smereldina'. These are then followed by characters in the pageant of Rome, such as 'Quacquero', 'Bajaccio', 'Scopette', 'Villano' and 'Pulcinella'. The last four plates then illustrate wider scenes from the Carnival of Rome. Goethe pays a tribute to this work in a letter to Marianne von Willemer, dated 19 April 1830, stating that he had so much enjoyed reading the lecture, and looking at the plates that he had to have his copy of the work rebound to rescue it. According to a manuscript entry dated 1936, this copy belonged to Ludwig Wilhelm Wittich (1773-1832), the publisher, and comes from the estate of his great-granddaughter the Berlin art historian Frieda Schottmüller. A fine copy, beautifully preserved. Bobins IV, 1265.

Quarto (282 x 225mm). Text in German and Italian, with 20 plates after Johann Heinrich Stürmer etched by Friedrich Jügel, Friedrich Wilhelm Schwechten and Carl Friedrich Thiele, all finely coloured by a contemporary hand. Plain publisher's boards, two printed labels on spine in Italian and German, endpapers, in embossed lilac silk, gilt edges (extremities fractionally rubbed); contained in a later black embossed cloth wrapper with title gilt on upper cover. *Provenance*: Ludwig Wilhelm Wittich (1773-1832; manuscript note on flyleaf).

£4,000-6,000 US\$5,100-7,600

€4,700-7,000



GLACIER DES BOSSONS.

θ244

BIRMANN, SAMUEL (1793-1847)

Souvenirs de la vallée de Chamonix. Basel: Birmann et fils, 1826.

First edition, very finely hand coloured copy highlighted in gum arabic, the most luxurious issue of this rare work. Mont Blanc forms the heart of Birmann's picturesque voyage, and his aquatints include a number of fine views of Western Europe's highest mountain - from Sallenche, Prieuré, Servoz, the Courtil, and near the Lac de Chède. Brunet lists three issues: one on 'papier de Chîne, 84 fr.', one on 'grand papier anglais, 112 fr.', and one on 'grand papier anglais, dit Whatman, figures color. avec soin' which was originally published at 180fr (as this copy, on Whatman watermarked 1825). Brunet I, 954; Lonchamp 338; Perret 60.

Large folio (426 x 304mm). Pp. [x], half title, 25 engraved views after S. Birmann, coloured by a contemporary hand and finely heightened in gum arabic, folding lithographic panorama of Bréven after Birmann, 2 lithographed diagrammatic keys in-text (without the engraved title, very occasional light scattered spotting). Contemporary straight-grained prune half morocco with matching morocco gilt label on upper cover, gilt spine (extremities rubbed, sides a little scuffed and stained, corners restored).

£4,000-6,000 US\$5,100-7,500

€4,700-7,000



[BON GENRE]

Observations sur les modes et les usages de Paris, pour server d'explication aux 115 caricatures publiées sous le titre de Bon Genre, depuis le commencement di dix-neuvième siècle. Paris: chez l'editeur [de Crapelet], Boulevart Montmartre, 1827.

Very attractive copy of the third edition, rare complete. The work was first published in 1817 with 104 plates, it was then expanded by 11 plates in the second edition, and reprinted for a third time in 1827. The magnificent caricatures depict not only the dresses and the excesses of fashion of the time but also public entertainments such as acrobats walking the tightrope, dancing dogs, sword acrobats, and giant sledges. All plates carry the title 'Le Bon Genre', and date from 1801-1822. Some of the captions have been changed from the first edition [cf. Vicaire] but in some copies the editor has included first issue plates, which he still held in his stock. The first edition was edited by Pierre de la Mesangere who had published these plates from 1801 and then formed them into a collection. Bobins III, 934; Colas 2241; Lipperheide Xe 340; Vicaire I, 842; Ray, The French Illustrated Book, p.141; Rahir 332.

Folio $(370 \times 270 \text{mm})$. Half title, title, title, title, title, coloured by a contemporary hand, on thick papier velin, Gatine, Schencker and others after Vernet, Lanté, Dutailly, Isabey and others, up to plate 50 they are headed and numbered below the image and titled above, from plate 50 on this is inverted, plate 16 with a double, loosely inserted, a variant (a few plates with scattered light spotting). Contemporary half crimson straight grained morocco over marbled boards, flat spine ruled and lettered in gilt (extremities rubbed, a few scuff marks).

£12,000-18,000

US\$16,000-23,000 €15,000-21,000





[FRIEDEL, ADAM DE (1780-C. 1868)

[Les Grecs]. London and Paris: 1827.

A beautifully coloured complete set of 24 engraved portraits of the principal leaders of the Greek Independence movement. Friedel was a Danish soldier and artist, a veteran of the Napoleonic Wars who later travelled in the Ottoman Empire, and who was in Greece with Lord Byron at the time of the Greek struggle for independence. He met Byron, whose portrait appears in this publication, at Missolonghi. He took the title of Baron Friedel von Friedelsburg, but his false claims of aristocratic lineage led him to be expelled from the Greek Army. He was eventually forced to leave Greece for London where he set up a lithography shop where he published this set of lithographs from his own drawings, prepared and coloured by Jules Bouvier (1800-1867). The plates were first issued between 1824-1826 and then again in this second edition. Blackmer 633; Bobins II, 142; Droulia 752-3, 1125-6.

Folio (475 x 330mm). 24 lithographic plates, coloured by a contemporary hand (light scattered spotting in places). Contemporary russia, gilt and blind ruled to a panel design with large gilt scrolled border, 'Les Grecs' gilt stamped to upper cover (binding a little bowed, upper joint restored with small crack along half the joint, lower cover water-stained). *Provenance*: Sir Charles Throckmorton, (1757–1840; engraved armorial bookplate).

£6,000-8,000 US\$7,600-10,000

€7,100-9,300



SANQUIRICO, ALESSANDRO (1777-1849)

Scene eseguite pel melodramma serio L'ultimo giorno di Pompei. [Milan: n.d. but c. 1827]

Magnificent clean suite of plates illustrating the set design and costumes for the 1827 La Scala production of Giovanni Pacini's opera L'ultimo giorno di Pompei, including a dramatic plate depicting the eruption of Vesuvius. From 1817-1832, Sanquirico was the chief scenic artist at La Scala, and his work became notable for his use of exotic locations and neo-classical architecture in his set designs. The scenography created by Sanquirico for La Scala reached a higher level than contemporary designs in opera houses of any other European country. From 1817 to 1832 he was the sole set designer there, designing sets for the productions of operas by Donizetti, Rossini, Bellini, Mozart, Meyerbeer and, as shown here, Pacini. Bobins V, 1513; Nagler XIV, p.267; Ricci, La scenografia italiana II, 23.

Oblong folio (392 x 474mm). Engraved title page, 1 tinted plate with view enclosed inside decorative cartouche and 8 aquatint plates, coloured by a contemporary hand (very marginal finger-soiling). Contemporary green morocco backed fine wavy-grain green cloth, covers with gilt Greek key boarder (extremities lightly rubbed, concentrated to head and foot of spine); housed in green cloth slipcase.

£7,000-10,000 U\$\$8,800-13,000

€8,200-12,000



[HAYEZ, FRANCESCO (1791-1882)]

Costumi, Vestiti alla Festa da Ballo data dal Nobilissimo Sig. Conte G. Batthyany la sera del 30 gennaio 1828. Milan: Giuseppe Elena, 1828.

First edition of this extremely rare work, complete with all the 60 plates coloured by a contemporary hand. During the Milan Carnival of 1828, the Hungarian Count Antonio Giuseppe Batthyany invited the Milanese aristocracy to a ball in his palace in Porta Orientale. He employed the Italian painter Francesco Hayez, a leading artist in mid-nineteenth century Milan renowned for his grand historical paintings and exceptionally fine portraits, to record the sumptuous event. Among the portraits illustrating the various costumes worn by the guests, Hayez included a portrait of the Count and a self-portrait. Very few complete copies are recorded in libraries, probably because many of the characters portrayed were able to keep the plate with their illustration. Not in Colas or Lipperheide. Bobins IV, 1232.

Folio (400 x 271mm). 60 hand-coloured lithographic plates, 2pp. letterpress list of plates (without the engraved title, marginal staining, mostly marginal spotting). Original brown marbled-paper covered boards (worn at head and tail of spine, rubbed); contained in red cloth folding box.

£5,000-7,000 U\$\$6,300-8,800 €5,900-8,100



[CHARPENTIER, HENRI (1806-1862)]

Recueil des Costumes de la Bretagne & des autres Contrées de la France, ou la Mise des habitans offre quelque singularité remarquable, dédié a son Altesse Royale Madame, Duchesse de Berry, par ses très humbles serviteurs... Nantes: Charpentier Père, Fils et Cie, Editeurs, [1829-1831].

The earliest and highest quality work devoted to the costumes of the Bretagne region. Charpentier, an engraver in Nantes, obtained the patent to work a lithographer in 1828. The work includes images of the stilt walkers of Les Landes, wrestlers, fishermen and local tradespeople and women. Colas wrote: 'These plates mostly lithographed by H. Charpentier are of very great interest for the regional customs and costumes of the French countryside'. Charpentier dedicated the book to Marie-Caroline of Bourbon-Two Sicilies, Duchess of Berry (1798-1870), an Italian princess who married into the French royal family. Bobins III, 921; Colas 612; Lipperheide Fe 7; Rahir 365; Vinet 2279.

Two volumes in one, folio (355 x 260mm). Vol. I with lithographic title with vignette, subscription form, complete with 10 livraison pages of the first volume on different coloured paper and the original printed vignette wrappers to livraisons 11-16 (second volume), Vol. II also with calligraphic title, 120 (60 in each volume) lithographic plates by Charpentier, each coloured by a contemporary hand and within triple ruled borders, captioned below, title at head, numbered and bound by 'Department' (light spotting, occasional staining and offsetting). Later red half calf and marbled paper-covered boards, spine in six compartments with raised bands, morocco lettering piece to second, others with centrepiece ornament in black and gilt borders.

£5.000-8.000

US\$6,300-10,000 €5,900-9,300



θ250

LAMI, EUGÈNE (1800-1890)

Quadrille de Marie Stuart. Paris: imprimerie A. Fonrouge, 1829.

Complete suite of rare lithographs made from the original drawings by Lami and coloured by hand. This collection illustrates a costume party organised by the Duchess of Berry at the Tuileries on March 2, 1829. The young Duchesse held several historical balls, the best remembered of which was this Quadrille, recalling the arrival of Mary Stuart of Scotland at the Tuileries to wed the future Francis II. The Duchesse commissioned this work from Lami as a record of this brilliant event. The Duchesse herself is shown as Mary Stuart and the Duc de Chartres as Francis II. Each plate has, at the top left, the coat of arms of the 'character' being played, and on the top right those of the 'actor' at the ball. This album was only printed in a small number and given to the principal participants, not offered for sale, which would account for its scarcity (Colas). Ray describes Lami as an elegant and brilliant painter who devoted much of his time to lithography between 1817 and 1833, the age of Romantic enthusiasm for this new medium, Bobins III, 943; Brunet IV 994; Colas 1747 'cet album n'a été tiré qu'à quelques exemplaires pour les personnages du quadrille'; Rahir 492; Hiler p.523.

Large folio (522 x 353mm). Title printed in gold within decorative woodcut border, arms of the Duchesse de Berry heightened with gold at centre, 26 lithographed plates on china within elaborate borders, two angels holding title piece below, all coloured by a contemporary hand and mounted (blank lower corner of title restored, plate 10 with closed tear into plate, restored on verso, and at outer blank margin, with minor tears restored at outer blank margins in places, rare marginal spotting). Original red quarter morocco over red paper boards (extremities rubbed, corners more heavily and foot of spine chipped).

£3,000-5,000

US\$3,800-6,300 €3,500-5,800



LIPOWSKY, FELIX JOSEPH (1764-1842)

Sammlung bayerischer National-Costume. Munich: Hermann und Barth, (c. 1828-1835).

Extremely rare complete suite of lithographs illustrating the history of Bavarian national costumes. The book was published in 12 parts, each with 4 plates showing not only the wide variety of costumes worn in different parts of Bavaria, but also festival scenes, such as the Oktoberfest. This latter is shown to be much more agricultural and sporting in nature than today's event. RBH only records one other complete copy at auction (Zisska & Schauer, 9-11 November 2011, lot 2842, EUR23,400). Bobins IV, 1243; Brunet III, 1093; Colas 1879 (calling for 49 plates, but is probably including the uncoloured title); Lipperheide Dfc 6; Vinet 2154.

Folio (368×260 mm). Lithographic title and 48 lithographic plates coloured by a contempprary hand, with captions in German and French, 52pp. letterpress text (letterpress with variable spotting, imprint of plate 14 abraded with loss of a few letters, tiny marginal tear to plate 27, tiny marginal chip to plate 30, plates 37 and 38 loose). Contemporary quarter morocco over cloth (lower hinge cracking, extremities lightly rubbed).

£8,000-12,000 US\$11,000-15,000

€9,300-14,000



ROST, C.E. (FL. 1830), PUBLISHER

Trachten der berg-und hüttenleute im Konigreiche Sachsen. Friedberg: C. E. Rost, [c. 1830].

A scarce and magnificent set of costume plates portraying the attire worn by the mining community, steel and metal workers of Freiberg in the Saxony region, against the backdrop of the local scenery. All the plates are captioned and some mention the specific local mine. Bobins III, 1068; Lipperheide Pd 12.

Folio (350 x 280mm). Engraved title, introduction and list of plates, with 26 engravings by Hennersdorf after drawings by Wunderlich, all coloured by a contemporary hand, loose as issued (occasional light spotting). Contained in contemporary indigo velvet presentation box, covers with gilt frame and edges, decorated in blind with floral centre and corner pieces, gilt arms of the Dukes of Saxony on covers (extremities lightly rubbed). *Provenance*: Donaueschingen (stamp on title).

£8,000-12,000 US\$11,000-15,000

€9,300-14,000





DEVÉRIA, A[CHILLE] (1800-1857)

Costumes historiques de ville ou de théâtre et travestissements. Paris: Goupil et Vibert, [1831].

First edition of Devéria's magnificent costume work with representations of historical dress, as well as contemporary actors sporting the costumes of their most famous roles. All beautifully coloured by a contemporary hand, the plates depict the typical national dress of various countries from around the globe, alongside 4 portraits of the most famous actors of the 19th century: Marie Taglioni, Rachel, Fanny Elssler and Cornelie Falcon. Bobins II, 518; Colas 859; Hiler 236; Lipperheide Ad 17 (fragment); Rahir 399.

Folio (503x 344mm). Title printed on blue paper as called for by Colas, 124 (of 125) plates lithographed by Cattier after Devéria, numbered 1, 3-121 and 4 unnumbered, all coloured by a contemporary hand and heightened with albumen (lacking plate 2, very light marginal finger soiling and offsetting). Contemporary brown half calf, marbled boards, spine decorated and lettered in gilt (extremities rubbed, most heavily affecting corners of covers and spine with the gilt decoration and lettering to spine partially rubbed off, joint starting to split at head of spine).

£2,000-3,000 U\$\$2,600-3,800 €2,400-3,500

θ254

[RODRIGUEZ, A.J. (FL. 1801)]

Coleccion General de los Trages que en la actualidad se usan en España. Madrid: 1801

Beautifully engraved suite of 112 plates depicting the costumes of the various provinces of Spain during the Napoleonic wars. The plates are engraved by I. Albuerne, F. Marti, Rodriguez and J. Vasquez after Rodriguez, and were published in 14 parts, each with 8 plates, without the 4 supplementary plates mentioned in Colas. Bobins III, 1065; Colas 2566 (116 plates); Lipperheide Jc 5; Palau 56519; Rahir 617; Vinet 2223.

Small octavo (165 x 104mm). Engraved title, 112 engraved plates all finely coloured by a contemporary hand (rare marginal spot, minor offsetting). Late 19th-century calf by Riviere in the style of Spanish marbled calf, covers bordered with gilt rules and scrolls, spine with raised bands richly gilt in compartments, red morocco title label gilt, edges gilt ruled, inner turn-ins gilt scrolled, all edges gilt (corners lightly rubbed, small chip to tail of spine). *Provenance*: Western Reserve Historical Society Cleveland (blind stamp on plate 49).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500





[RIBELLES Y HELIP, JOSÉ (1778-1835), ARTIST AND JUAN CARRAFA (1787-1869), ENGRAVER]

[Coleccion de Trages de España. [Madrid: Real Calcografia, c. 1825-1836.]

Rare coloured plates of Spanish costume from various regions of Spain, including Ávila, Segovia, Piedrahita, Valle de Amblés, Burgos, Salamanca, Valencia, Murcia, Santander, Extremadura, Mallorca, La Alcarria, La Mancha, Catalonia, Ibiza, Cuenca, Asturias, Galicia, Aragon, Andalusia, Navarra, Vizcaya, El Roncal, Castilla la Nueva, Madrid, Alcoy, and Castilla la Vieja. The prints also depict trades and types, including bullfighters, gypsies, sailors, merchants, fishermen, students, porters etc. La Real Academia de Bellas Artes de San Fernando in Madrid states that these plates were engraved by Juan Carrafa after drawings by José Ribelles y Helip, and were published by the Real Calcografía from 1825. The plates were originally issued in 14 parts each with 8 plates. Bobins II, 563; Colas 646; Lipperheide 1224; cf. www. academiacolecciones.com/estampas/indumentaria.php?serie=trajes-de-espana-carrafa

12 (of 14) parts, quarto (from 252 x 185mm to 282 x 185mm). Engraved frontispiece title, and 96 (of 112) engraved plates on laid paper, all coloured by a contemporary hand, by Juan Carrafa after José Ribelles y Helip. Contemporary blue paper wrappers, numbered in ink 1-12 (lacking parts 13 and 14, edge of upper wrapper of part 1 chipped); preserved in modern red clamshell cloth box, black leather label to spine.

£3,000-5,000 US\$3,800-6,300

€3,500-5,800



STEINLEN, CHRISTIAN GOTTLIEB (1779-1847)

[La Fête des Vignerons, Vevey]. Lausanne: Spengler & Cie., [1833].

Sole edition of this splendid 49 ft. (15 metres) long panorama depicting the traditional once-in-a-generation Swiss wine-grower's festival at Vevey. The fête was established in 1797 and did not occur again until 1819 due to the Napoleonic wars, so it was agreed that it should occur no more than five times each century. The fête of 1833 was staged over two days in August by David Constantin and Steinlen and comprised around 800 actors and performers who performed in a 4,000 seat arena with costumes designed by Steinlen. The procession was arranged around the four seasons and concludes with the deities Silenus (Greek companion to Dionysus) and Ceres (Roman goddess of agriculture) before the final dramatic depiction of Noah's Ark, as Noah is considered the first vigneron. The most recent Fête des Vignerons took place in 2019. Bobins, IV 1313; Bibliotheca Gastronomica 1558; Reed, p.87.

Extremely long panorama on paper (20.5 x 9.5cm; when unrolled extending to approximately 1500cm (49 feet). 30 conjoined lithographic sections, coloured by a contemporary hand, forming a continuous panorama, plate 3 hand numbered, plates 5-30 with lithographic number, imprint on plate 30, part of the first section mounted on limp green calf with green calf tie (section 16 with repair to lower blank margin, other minor tears and repairs, occasional spotting).

£2,000-3,000





[BAMBERG CARNIVAL PROCESSION] - WENGEN, GOTTFRIED DURST VON (FL. 1833)

Die Öffentliche Maskerade Bamberg am Fastnachts-Montage 1833. Bamberg: Verlag der Drausnicksche Buch und Kunsthandlung, [1833].

A very rare survival, complete with the plates untrimmed and loose in the original wrappers as originally issued. The finely coloured lithographs depict the costumed participants in a pre-Lenten carnival procession at Bamberg on Shrove Monday, 1833. In the procession, people are dressed up as magicians, harlequins, savages, bandits, Tartars; figures from contemporary comic opera such as Rumelpuff, the Fake Catalani, and Staberl; the Bridesmaid from 'der Freischütz'; an old haggling Jew; an elegantly dressed French lady; a burly tyrolean; a grand carriage with a brass band; a knight in shining armour, etc., all in procession. Fastnacht is a carnival of Christian-Germanic origins held in various parts of Germany, Austria and Switzerland at the beginning of Lent. It is an occasion for celebration in advance of the sobriety and solemnity which would follow during Lent. The Fastnacht celebrations were, therefore, colourful affairs with feasting, processions, dancing, drinking and fancy dress, as depicted in these finely coloured plates. Exceptionally rare complete – we have found two copies recorded in libraries, both bound with the printed wrapper used as title. Bobins IV, 1250; Lipperheide Sn 27 (27 plates only); not in Colas.

Folio (438×259 mm) 28 lithographic plates, coloured by a contemporary hand, of which 11 in oblong format (largest approx. 230×435 mm) and 17 in quarto format (approx. 220×185 mm) untrimmed as issued, numbered 1-28, captioned below but unsigned; some plates are watermarked 'S H' (plate 20 with small smudge). Loose as issued in brown paper wrappers, title printed on upper cover within decorative border (wrappers a little spotted, but both the wrappers and prints in a fine state of preservation); contained in a modern grey box with title printed on front cover.

£2,000-3,000

[RUPP, LADISLAO (1793-1854)]

Raccolta di ventiquattro vedute di Milano dedicate AS.A.I.R.L'Arciduca Ranieri Viceré del regno Lombardo Veneto. Milan: Paolo Andrea Molina, 1833.

A beautiful series of views devoted to Milan, dedicated to The Archduke Ranieri Viceroy of the Lombardo-Veneto kingdom, with two additional plates. The plates illustrate Milan's most celebrated buildings and monuments, brought to life with the incorporation of people, details and activities of everyday street life in Milan at the beginning of the nineteenth century. Bobins IV. 1469.

Folio (471 x 368mm). 26 engraved plates finely coloured by a contemporary hand in watercolour and gouache, heightened with gum arabic, each plate mounted on blue paper with contemporary hand-coloured borders and each with printed caption on the mount (occasional spotting, fingersoiling, marking to hand-painted blue paper). Contemporary calf-backed brown cloth boards, gilt decoration to boards, flat spine lettered and tooled in gilt, (extremities lightly rubbed) original printed buff wrappers bound in. *Provenance*: Silvii Zipoli (bookplate on front pastedown) — Libreria Antiquaria Mediolanum, Milano (small bookseller's label).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ**259**

[FRIES, ERNST (1801-1833), FRANZ XAVER NACHTMANN (1799-1846) AND J. KÜRZINGER]

[Quadrille parée et costumée exécutée a la cour de Sa Majesté le Roi de Bavière le 3 février 1835 représentant les divers pays des quatre parties du monde, et les principaux personnages de Quentin Durward. Munich: I. M. Hermann, c. 1835.]

Very rare complete suite of plates depicting the Bavarian king Ludwig's court festival of 1835; a costumed quadrille, the first part of which depicted the continents and many representatives of the various countries, the second part depicting characters from Scott's chivalric novel 'Quentin Durward', belongs to a series of 6 pageants that take place in the year 1835 in Munich. The festival is also the prelude to the 'romantic' processions of the 19th century, on the one hand picking up the tradition of courtly baroque and rococo, on the other hand, by choosing a historical chivalric romance, it brings medieval chivalry back to life. Furthermore, the work is a rare collection of portraits, as it contains the likenesses of the noble personalities involved in the quadrille, e.g. Prince Carl, Leuchtenberg, Kielmannsegg, Schonborn, Seinsheim and Gumppenberg. Bobins II, 456; Colas 1133; Lipperheide Sbc 26.

2 parts in one, folio (245 x 290mm). Lithographic frontispiece and 50 lithographic plates, coloured by a contemporary hand and heightened with gum arabic, engraved dedication leaf and part-title to second part, 2 leaves of letterpress contents (lacking general title, spotting to frontispiece, dedication, part-title and contents leaves, the plates themselves fresh and clean). Contemporary purple half morocco (extremities lightly rubbed, upper cover slightly unevenly sunned).

£3,000-5,000

US\$3,800-6,300 €3.500-5.800





[FRIES, ERNST (1801-1833), FRANZ XAVER NACHTMANN (1799-1846) AND J. KÜRZINGER]

Quadrille parée et costumée exécutée a la cour de Sa Majesté le Roi de Bavière le 3 février 1835 représentant les divers pays des quatre parties du monde, et les principaux personnages de Quentin Durward. Munich: I. M. Hermann, [c. 1835].

Very rare first edition of a complete suite of plates in pristine original wrappers depicting the Bavarian king Ludwig's court festival of 1835; a costumed quadrille, the first two parts of which depicted the continents and many representatives of the various countries, the third and fourth part depicting characters from Scott's chivalric novel 'Quentin Durward', belongs to a series of 6 pageants that take place in the year 1835 in Munich. The festival is also the prelude to the 'romantic' processions of the 19th century, on the one hand picking up the tradition of courtly baroque and rococo, on the other hand, by choosing a historical chivalric romance, it brings medieval chivalry back to life. Furthermore, the work is a rare collection of portraits, as it contains the likenesses of the noble personalities involved in the quadrille, e.g. Prince Carl, Leuchtenberg, Kielmannsegg, Schonborn, Seinsheim and Gumppenberg. Bobins IV, 1223; Colas 1133; Lipperheide Sbc 26.

4 parts in one, folio (461 x 318mm). Lithographic frontispiece and 50 lithographic plates coloured by a contemporary hand and heightened with gum arabic, plates numbered I-XIV; 1-12; 13-24 and 24-36, engraved dedication leaf and part-title to second part, 2 leaves of letterpress contents, loose as issued. Loosely inserted letterpress bifolium giving the order of the cortege with the representations of the different regions of the world as per the contents leaf (lacking general title, light spotting to frontispiece, dedication, part-title and contents leaves, the plates themselves fresh and clean). Original blue printed paper wrappers; preserved in a modern grey clamshell box with title and decoration printed on front board.

£3,000-5,000

US\$3,800-6,300 €3,500-5,800



θ261

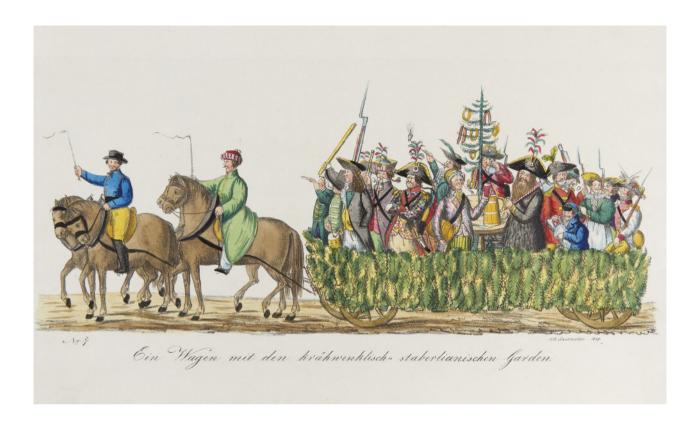
[MENZEL, ADOLF VON (1815-1905)]

Quadrilles du Carnaval à Berlin. Berlin: A. Asher, 1836.

Rare and magnificent suite of untrimmed plates depicting the costumes of the Berlin court, each in elaborate frames in brown penwork by Adolph von Menzel (1815-1905). The costumes shown here were worn on the event of a ball held on the 8th March 1826, held at the Royal Playhouse in the presence of the Royal Family (Lipperheide). Von Menzel was renowned for his historical and realistic drawings and watercolours and he had his first major retrospective at the Nationalgalerie in Berlin in 1884. Bobins II, 452; Bock 143-145; Hiler 729; Lipperheide Sbb 33.

Folio (601 x 410 mm). Lithographic title and 19 plates, coloured by a contemporary hand, enhanced with watercolour and framed in decorative borders in brown ink (repaired tears and some staining to title page, marginal spotting and tiny marginal repaired tears to plates). Original lithographic front wrapper, small inserted contents leaf in manuscript (repaired tears to wrapper, and pencil annotation below publication date); 19th century orange boards, with partial morocco label lettered in gilt on spine (extremities rubbed, chips to spine and missing end of morocco label affecting gilt lettering).

£2,000-3,000



[BAMBERG CARNIVAL PROCESSION] - LACHMÜLLER, JOHANN BAPTIST (1785-1849)

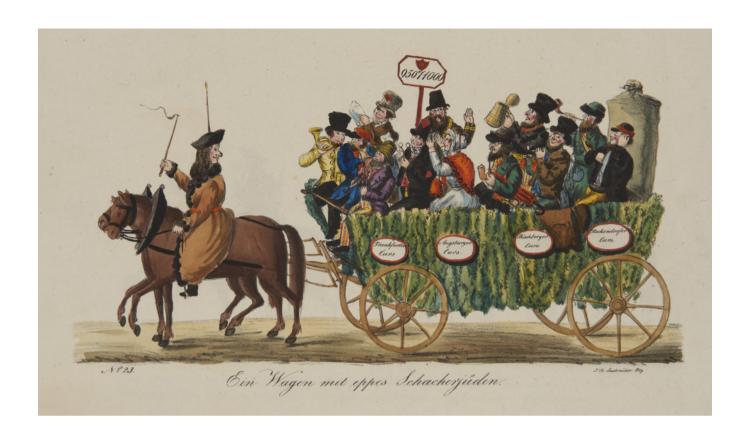
Die grosse oeffentliche Maskerade zu Pferde und zu Wagen in Bamberg am Fastnachts Montage 1837. Bamberg: Johann Baptist Lachmüller, 1837.

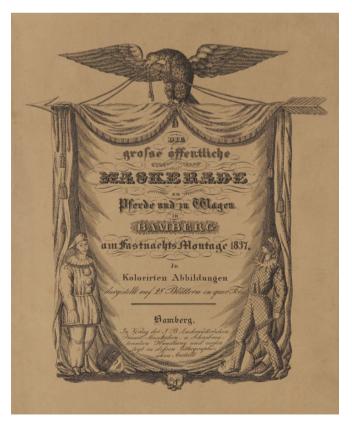
A remarkably preserved series of extremely charming lithographs depicting the costumed participants in a pre-Lenten carnival procession at Bamberg on Shrove Monday, 1837. The twenty-eight plates depict carnival figures on horseback and riding in horse-drawn wagons; each plate with a descriptive caption, signed J. B. Lachmüller. They show the people of Bamberg disguised as Greeks, Tartars, Chinese, and Jews; as characters from the Commedia dell'Arte; Harlequin, Pantaleon, Pierrot, and Polchinello; caricatures of people from all levels of society, including people dressed up as animals, cats and bears and monkeys; as apothecaries; 'Lord Cockborn und sein Jockei'; as characters from folklore, such as the clown Hanswurstansky, Pumpernickel, Quasimodo, etc. Exceptionally rare, and a remarkably fine copy. The lithographs are described by Joseph Heller, Verzeichniss von bambergischen topographisch-historischen Abbildungen (Bamberg 1841), nos.1113-1114. Bobins IV,1240.

Folio (438×282 mm). 28 lithographic plates, coloured by a contemporary hand, each sheet printed in oblong, circa 270 x 430 mm, some watermarked 'M. Muller', numbered 1-28, signed J.B. Lachmüller in Bamberg, loose as issued (plates in near perfect state of preservation). Blue paper wrappers, title printed on upper cover within decorative border (tiny tears restored on fold of wrapper, but otherwise in near perfect state of preservation); contained in a modern grey box with title printed on front cover.

£2,000-3,000







[LACHMÜLLER, JOHN BAPTIST (FL. C. 1837)

Die grosse öffentliche Maskerade zu Pferde und zu Wagen in Bamberg am Fastnachts-Montage 1837. Bamberg: J.B. Lachmüller [n.d. but 1837].

First edition of fresh and untrimmed plates capturing the public masquerade procession held in Bamburg during the carnival of 1837. The event was held to celebrate the Fastnacht, the German equivalent of carnival which was celebrated at the beginning of Lent. This was a highly significant event in the Germanic calendar and the present suite offers a beautifully detailed insight into the costumes and the pageantry of the public procession, capturing the local people riding on either horseback, wagons, or in carriages, as they parade through the town of Bamberg. Bobins IV, 1240; Lipperheide Sn 27

Folio (431 x 270mm). 27 lithographic plates, coloured by a contemporary hand, loose as issued (very light spotting to plates 16 and 17, otherwise plates very fresh). Original illustrated printed brown wrappers (small repairs to top edge of wrappers, marginal finger-soiling); housed in modern green cloth clamshell box with morocco label to front cover, lettered and ruled in gilt.

£1,500-2,000

US\$1,900-2,500 €1,800-2,300



OKTOBERFEST - KRAUS, GUSTAV WILHELM (1804-1852), ARTIST

Festzug zur Feÿer der Jubel Ehe S.S.M.M. des Königs Ludwig und der Königin Therese zu München am 4ten October 1835. [Munich:] J.C. Hochwind, 1835-1836.

Extremely rare complete suite of hand-coloured lithographs of the 1835 Oktoberfest procession held to celebrate the silver wedding anniversary of the king and queen of Bavaria. Each plate depicts two rows of the individual regional courts forming a procession through the city of Munich and filing past the royal tent on the Theresienwiese. There were approximately 80 decorated horse-drawn carriages and floats, almost 1000 mounted farmers, and more than two companies of mountain riflemen. The carriages were decorated with scenes representative of the local district and whose residents wore their distinctive local costume, and this work is a splendid visual record of the event. Bobins V, 1504; Christine Pressler, *Gustav Kraus*, p.385-408.

Oblong folio (374 x 483mm) 24 lithographic plates, coloured by a contemporary hand (plate 1 backed and with small area of abrasion just affecting a few letters in upper caption, plate 5 trimmed into plate number, plate 15 with tiny area of oxidation to colouring, occasional light finger-soiling, mainly confined to margins). Original cloth-backed boards with lithographic title on front cover (short splits to spine, extremities rubbed, corners worn).

£5,000-8,000 US\$6,300-10,000 €5,900-9,300





θ **265**

ROBERTS, DAVID (1796-1864)

[Picturesque sketches in Spain taken during the years 1832 & 1833]. London: Hodgson & Graves, 1837.

The extremely rare deluxe hand-coloured issue of Roberts' first published set of views. The deluxe edition was priced at £10.10s., over £6 more than the uncoloured version. These large-scale views of such sights as the Mosque at Cordova, the Cathedral at Seville and the Daro, Grenada, are exceedingly intricate in design and line work, whilst their subtle use of colouration adds a warmth to the compositions. Roberts' skill in conferring a sense of intimacy, whilst at the same time capturing the austerity and scale of architecture natural landscapes is discussed in John Ruskin's autobiography *Praeterita*. He writes 'David Roberts was, though in his own restricted terms; fastening on the constant aspect of any place... The minute knowledge and acute sensation throws us back into our-selves; haunting us to the examination of points and enjoyment of moments; but one imagined serenely and joyfully, from the old drawings, the splendour of the aisles of Seville or the strength of the towers of Grenada, and forgot oneself, for a time.' The last copy to have appeared at auction according to RBH was in 1959. Abbey, *Travel* 152; Bobin II 568; Burch p.193; Gunterman & Llewellyn, pp.61-65; Martin Hardie 247.

Folio (545 x 432mm). 26 lithographic plates, with original hand-colour and mounted on card within gilt borders as issued (very light marginal spotting and occasional finger soiling to verso of plates, bumped corners to plate 6 and 12-15, repair to corner of card mount of plate 4). 20th-centrury blue half morocco, gilt and marbelled boards by Aquarius (marbled boards faintly rubbed).

£15,000-20,000 US\$19,000-25,000

€18,000-23,000



0266

BUSUTTIL, SALVATOR (1798-1854)

Solenne processione vaticana del Corpus Domini...Gregorio XVI. Rome: Presso l'Editore Deodato Minelli, [n.d. but 1838].

Hand-coloured throughout and part heightened in gilt, a very rare panorama of a papal procession by a Maltese artist. The Papal canopy and the garments of the higher-ranking participants have been heightened in gold. Principal participants are numbered in the engraving, with a caption below the scene. Busuttil was a Maltese artist working in Rome and specialised in costume plates. RBH only records two copies coming to auction in the last 30 years. Abbey *Life* 538; Bobins II. 577.

Oblong folio (331 x 415mm). Engraved title and 34 plates (290 x 13800mm); all coloured by a contemporary hand and plates heightened with gum arabic and some heightened in gilt (light spotting to title, repaired marginal tear to plate 3, some staining most heavily affecting plates 6, 13, 15 and 23). The whole mounted on linen and joined, folding concertina style (folds reinforced with tape on verso); housed in modern red slip case. *Provenance*: The Anne S.K. Brown Military Collection (the world's largest collections devoted to the study of military and naval uniforms. It was formed over a period of forty years by Mrs. Anne S.K. Brown (1906-1985); book label to title).

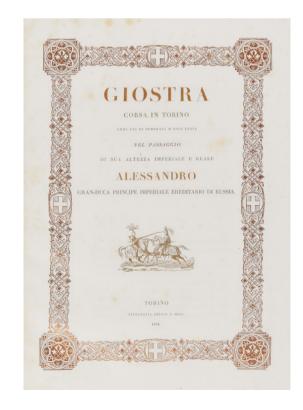
θ267

ALEXANDER II, EMPEROR OF RUSSIA

Giostra corsa in Torino addi XXI di Febbraio, M DCCC XXXIX, nel passaggio di sua altezza imperiale e reale Alessandro Gran-Duca Principe Imperiale Ereditario di Russa. Turin: Tipografia Chirio e Mina, 1839.

An impressive volume with printed gold and silver decorative borders incorporating the arms of Savoy, depicting the festivities held for the visit of the Russian Crown Prince, Grand Duke Alexander, to Turin. These depictions include a series of seven hand-coloured plates by Francesco Gonin, illustrations including views of the amphitheater where impressive shows were held to welcome the Crown Prince. Bobins II, 574.

Folio (519 x 332mm). Title printed in gold and silver within decorative border incorporating the arms of Savoy, each text page with gilt and silver border, 7 lithographed plates, coloured by a contemporary hand, with caption and heightened with gum Arabic, signed 'f. Gonin 1839', lithographers signed Gandolf and P. Ayres (occasional spotting across title and text pages mostly confined to margins, discolouration of page 66, some faint finger-soiling). Original printed boards, with printed title within blue decorative border (creasing to lower right corner, soiling to surface, spine weak), rear cover with armorial vignette surrounded by circular wreath within decorative border, two bookplates on front pastedown, one featuring the House of Savoy coat of arms, the other Bobins. *Provenance*: Libreria Antiquaria Mediolanum, Milano; Prince Eugene of Savoy-Carignano.



£4,000-6,000

US\$5,200-7,700 €4,700-7,000



BRACEBRIDGE, SELINA, MRS CHARLES HOLTE (1800-1874)

Panoramic sketch of Jerusalem, taken from the roof of the Governor's Palace. London: Graf & Soret, 1834.

The Blackmer copy of the first (and only?) edition. 'Selina Bracebridge (née Mills) was a pupil of Samuel Prout; her husband was the Bracebridge celebrated in Washington Irving's Bracebridge Hall. She and her husband travelled in the Levant in the mid-1830s [when this panorama was drawn in December 1833] and were settled for some years in Athens ... In 1854 the Bracebridges were in the Crimea; Mr Bracebridge was Florence Nightingale's uncle' (Blackmer). In 1859 the artist Jerry Barrett produced an oil painting titled 'Florence Nightingale with Charles Holte Bracebridge and Selina Bracebridge in a Turkish street' which is now in the Wellcome Institute. Mrs Bracebridge published several other works of her travels including Six Views in Lebanon (c. 1834), Panoramic sketch of Athens (1836), and Notes descriptive of a panoramic sketch of Athens (1839). Mrs Bracebridge was also responsible for some of the drawings used by Flinden in Landscape illustrations of the Bible (1835-36). Blackmer 190; Bobins IV, 1302. Not in Abbey or Tobler.

Oblong folio panorama (218 x 340mm). Engraved title and five-part lithographic panorama coloured by a contemporary hand and heightened with gum arabic, title and panorama conjoined and backed on linen (minor staining, edge of title strengthened). Contemporary brown boards, upper board titled in ink (rebacked with green cloth, rubbed) preserved in a modern brown cloth portfolio. *Provenance*: Henry M. Blackmer (booklabel; sale Sotheby's, 11-13 October 1989, lot 894).

£1,000-1,500 US\$1,300-1,900 €1,200-1,800



θ269

GAVARNI, PAUL [SULPICE GUILLAUME CHEVALIER] (1804-1866)

Souvenirs de carnaval. Paris: Rittner et Goupil, [1837].

Exceedingly rare suite of whimsical suite of prints depicting French society enjoying the foibles and vices of carnival. Garvani, the pen name of Sulpice Guillaume Chevalier, was a highly successful French illustrator and his work is accredited with capturing the essence of excess that enraptured Paris in the 19th century. Souvenirs de carnaval is given the date '1837' based on the date inscribed on the stone on plate 5. The majority of Gavarni's later works centred around serious subject matters; they sought to unpack the failings of French familial life and directly and pointedly critiqued Parisian society. However, his earlier published prints, as seen with the present suite, displayed a more whimsical and light satirical take on the popular pleasures of the Capital, capturing the debauchery and decadence of high society life. RBH only lists one copy at auction in the last 50 years. Armelhault & Bocher 308; Beraldi VII, 50; Bobins III, 936.

Folio (525 x 337mm). 6 lithographic plates, coloured by a contemporary hand and heightened with gum arabic (scattered spotting). Original front pink printed wrapper with vignette by Gavarni; contemporary red half roan, upper cover with label titled in gilt (extremities rubbed and occasionally scratched, head and foot of spine worn).

£2,000-3,000



[GLUECK, EUGENE (1820-1898)]

Fetes de Gutenberg. Cortege Industriel de Strasbourg. Strasbourg: Chez Simon, 1840.

A fine set of these lithographic plates, after Eugene Glueck, all beautifully hand-coloured, very rare complete; originally published in parts of 4 plates each, this long fresco represents the industrial procession that took place at Strasbourg, celebrating the festival of Gutenberg on June 25, 1840. The parade shows all the trades and guilds of the city in procession: saddlers, glaziers, locksmiths, farriers, tinsmiths, boilermakers, gardeners, florists, weavers, tanners, brewers & coopers, butchers, bakers, fishmongers (with live fish transported in a boat), confectioners, carpenters, masons, papermakers, lithographers (with working press on a chariot), and bookbinders and typesetters. It also includes plates of the festivities in Strasbourg town square, including one of the 'Dance of the boilermakers'; all of great social interest. Bobins II, 528; Lipperheide Sm 23.

Oblong quarto (312 x 511mm). 50 lithographic plates by Simon, 4 of which are folding, all finely coloured by a contemporary hand and heightened with gum arabic (minor marginal age toning, rare marginal mark, or spot). Contemporary black morocco backed marbled paper boards, spine richly gilt (extremities rubbed). *Provenance*: Victor Stoeber (bookplate).

£2,000-3,000 US\$2,600-3,800 €2,400-3,500







[FRANCESCINI, GEROLAMO (1820-1859) AND AUGUST GERASCH (FL. C. 1840)]

[Italien und seine Bewohner. Vienna: n.d. but c. 1840.]

An extremely rare suite of plates recording the various costumes typical to the different regions of Italy. Each plate is accompanied by a descriptive text in German offering further information on the typical customs, trade and geographical attributes of the locales depicted. Now the Lipperheide copy is lost, research has only drawn up one further known copy housed at the Österreichische akademie der wissenschaften (Austrian Academy of Sciences) in Vienna. Their record suggests the present publication was originally intended to be part I of a larger series titled Panorama aller Völker Europas, however the lack of other known parts suggests that this plan never came to fruition and the series was ultimately scrapped. Bobins IV, 1234; Lipperheide 1283, now 'verloren'.

Oblong folio (313 x 509mm).14 numbered lithographic plates, coloured by a contemporary hand (spotting and staining heaviest to letterpress, large crease to p.3, hole affecting text and image of pp.1-6, and plates 1 and 2, large tear to pp.12 and 13 repaired on p.13 with tape). Contemporary brown half cloth over brown mottled boards, spine gilt, leaves on mounts (extremities rubbed, lower board peeling at lower edge and with some staining, hinge split and weak but not loose, joint starting to split at head and foot of spine).

£3,000-4,000

US\$3,800-5,000 €3,500-4,700

θ272

GAVARNI, PAUL [SULPICE GUILLAUME CHEVALIER] (1804-1866)

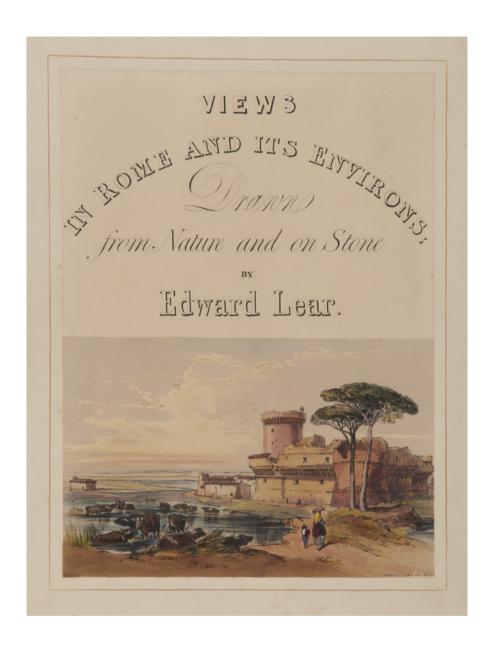
Le Carnavale a Paris. Paris: Aubert and Banger & Cie, [n.d. but c. 1841-1843].

A wonderful collection illustrating the costumes of the Paris carnival. In the nineteenth century, the Paris carnival was the most extravagant among the European carnivals. It would last for several days and consist of masked balls, both private and public, street processions and feasting during which vibrant street scenes, costumes and decorated floats would be on display. Armelhault & Bocher 397-422; Bobins IV, 1213.

Folio (347 x 252mm). 40 lithograph plates, coloured by a contemporary hand, with captions and numbering, one by J. S. after Gavarni (plate 32), the remainder by Gavarni, faint paper makers blind stamp (some faint finger-soiling, short marginal tare repairs to plates 1, 10, 25, 29, 39). Contemporary quarter red roan over red patterned cloth, marbled endpapers (extremities lightly rubbed).

£1.000-1.500

US\$1,300-1,900 €1,200-1,700



LEAR, EDWARD (1812-1888)

Views in Rome and its environs. London: C. Hullmandel for Thos. M'Lean, 1841

The rare deluxe hand-coloured issue of the first of Lear's illustrated travel books. This charming series of views captures the vivid everyday life of the people as well as the grandeur of the Roman scenery. 'The subscription list contains, besides the Queen and four members of the Royal family, 196 names, including those of Lord and Lady Stanley, Lear's first patrons' (Abbey). Abbey, *Travel* 183.

Folio (538 x 417mm). Lithographic title and 23 (of 25) lithographic plates, all mounted on card and finely coloured by a contemporary hand, 4pp. letterpress prospectus with descriptive list of plates and subscribers bound after the plates (lacking the lithographed list of subjects and plates 16 and 19, some light spotting and thumb-soiling to margins, endleaves slightly chipped). Contemporary black half morocco, spine gilt, neatly rebacked retaining original spine (rubbed). *Provenance*: Sir Charles Fellows (British archaeologist and explorer, 1799-1860; bookplate).

£6,000-8,000 U\$\$7,600-10,000 €7,000-9,300



[ADOLPHE, JANET-LANGE (FL. C. 1482-8)]

Galerie Royale de Costumes. 50 costumes italiens. Paris: Chez Aubert, [n.d. but c. 1842-1848].

Crisp suite of plates from the series *Galerie Royale de Costume*. The series, with a total of 204 lithographs, was published in issues, each one dedicated to a specific nation. The present issue, made up of 50 plates, shows the costumes of Italy, with each plate accompanied by a caption recording the position and title of the person depicted and the name of his hometown or city. Bobins II, 581; Colas 1163, pp.412-413.

Folio (499 x 320mm). Printed title and 50 lithographic plates, coloured by a contemporary hand and heightened with gum arabic (very light and marginal fingersoiling). Modern polished navy calf gilt, moiré end papers.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ275

GAVARNI, P. (1804-1866), H. EMY, PAUQUET, FEROGIO, R. PELEZ, LOUBON, P. SAINT-GERMAIN AND MORE, ARTISTS, M. A. COINDRE (F.L. C. 1842), ENGRAVER

Les Français. Costumes des principales provinces de la France... Paris: L. Curmer, 1842.

Extremely rare work (Colas); clean and sharp copy of a collaborative work produced by some of the most distinguished artists and authors of the 19th century. Les Français offers 16 different compositions each depicting the typical costume from the various regions of France. Each plate is accompanied by a description printed in French, English, Italian and German; these texts were composed by such authors as Achard, Balzac, Janin, Karr, Nodier and Soulié, among others. Offering further insight into the various provinces of France the text, paired with the illustrative lithograph, informs the reader of the geography, typical trade and, perhaps most interestingly, the characters of the region. Of Normandy, we are informed that the depicted costume of a floppy red hat, billowing pantaloons and smoking pipe 'can be found in many villages in Normandy...it is proper to the fishers, sobers, pious, intrepid, and justly esteemed people'. Bobins II, 526; Colas 1100; Lipperheide Fe 11.

Quarto (344 x 254mm). Lithographic and title/frontispiece, coloured by a contemporary hand and heightened with gum arabic, 32 lithographic plates, of which 16 are coloured by a contemporary hand and heightened with gum arabic, 16 are duplicates in black and white printed on Chine, pp.33 of descriptive letterpress in German, Italian, French and English, printed in red, blue and green ink (letterpress on recto of leaf 11 and 12 faded, scattered spotting to plates). Later green morocco, original green cloth laid down on boards, covers and spine decorated with intricate foliate design and bordered in gilt, upper cover titled in gilt, white moiré endpapers, gilt edges (extremities lightly rubbed). *Provenance*: the Peterhof Palace's Cottage library (stamp on front free endpaper).

£2,000-3,000





TIMM, GEORG WILHELM, [ALSO KNOWN AS VASILY FYODOROVICH] (1820-1895)

Costumes Russes, desinées d'après nature. Moscow, St. Petersburg and Paris: Daziario and Lemercier, [1843-1844].

Very rare suite of plates by the Baltic-German painter, lithographer and ceramic designer, Georg Wilhelm Timm. Son of the mayor of Riga, Timm first studied art in Riga, before moving to St Petersburg, enrolling at the Imperial Academy of Arts. He graduated in 1839, and then moved to Paris where he worked under the direction of Horace Vernet (see lots xxx). He travelled extensively throughout Russia, accompanying Tsar Nicholas I on a visit to Finland in 1852. The work is often found incomplete - RBH only $records\ 4\ copies\ selling\ at\ auction,\ all\ in\ varying\ states\ of\ completeness,\ with\ the\ largest\ complement\ of\ completeness$ plates being the Diaghilev-Lifar copy selling at Sotheby's Monaco in 1975 with 24 plates. Bobins I, 218 (erroneously calling for the full complement of 28 plates); Colas 2880; Lipperheide Kaa 53.

Oblong quarto (264 x 351mm). Lithographic title printed in purple and gilt, 24 (of 28) numbered lithographic plates, coloured by a contemporary hand and with captions in Russian and French (without the 4 unnumbered plates, variable light spotting, plates 6 and 15 lightly browned). Contemporary green boards, title lettered in gilt on upper cover (sometime rebacked with green straight-grained morocco, extremities rubbed, corners more heavily with some slight loss). Provenance: Joseph Harrison Jr (1810-1874; American mechanical engineer, financier and art collector, built steam locomotives for Russia, and was decorated by Czar Nicholas I for completing the St Petersburg-Moscow Railway in 1850; bookplate on front pastedown, and thence by descent to his son:) - Theodore Harrison (bookplate on rear pastedown).

£2,000-3,000 US\$2,600-3,800 €2,400-3,500

205



PRICE, LAKE (1810-1896) AND JOSEPH NASH (1809-1878)

Interiors and exteriors in Venice. [London: Thomas M'Lean], 1843.

Extremely rare deluxe issue, on card, fully coloured and heightened with gum arabic, illustrating the splendor and grandeur of Venice and the city's history. Price originally trained as an architect and was articled to Auguste Pugin before becoming a watercolour painter, photographer and lithographer. He was exhibited at the Royal Academy from 1828 to 1832 and at the London Photographic Society from 1855 to 1860.

This collection is lithographed by Joseph Nash, an English watercolourist, painter and lithographer specialising in historical buildings and best known for his monumental *Mansions of England in the Olden Time* (1839-49). Abbey has a long note about the lithographic process deployed here, suggesting that Nash used Hullmandel's 'stump' technique to produce tinted lithographs that, 'nearly equals the pencil [i.e. water-colour brush] in colour – indeed it may be called painting on stone.' However, a close examination of the plates does show a certain degree of hand-finishing and heightening. Abbey, *Travel* 171; Bobins V, 1701.

Folio (565 x 460mm). Chromolithographic title-page and 25 plates, all coloured by a contemporary hand and heightened with gum arabic, printed on card and mounted within ink manuscript ruled border, captioned in ink manuscript, all loose as issued, 8pp. on 2 bifolia of letterpress text, pp.3-4 repeated (without the dedication leaf, plates and mounts lightly spotted, letterpress with old paper repairs at margins and one fore-edge frayed). Original portfolio of morocco-backed red watered-silk covered boards, with red morocco gilt lettering-piece to upper cover, yellow glazed endpapers and flaps (rebacked, extremities rubbed and soiled, upper board without the gilt winged lion device called for by Abbey); contained in a modern morocco-backed box. *Provenance*: Charles-Édouard Mewes (1889-1969, son of famous architect and collector Charles-Frédéric Mewes; bookplate).

£7,000-10,000 U\$\$8,900-13,000

€8,200-12,000

0278

BLEULER, JOHANN LUDWIG (1792-1850) AND ALOIS SCHREIBER (1763-1841)

Ouvrage représentant en 70 à 80 Feuilles les vues les plus pittoresques des Bords du Rhin depuis ses sources jusqu'à son embouchure dans la mer. Schaffhausen: Bleuler, [c. 1843]

An exceptionally fine copy of this monumental album, with the plates extremely finely painted and heightened in gum arabic, of the picturesque landscape along the Rhine river engraved by Johann Ludwig Bleuler, after views by Alois Schreiber. The work was issued in 20 parts comprised of four plates, each with an engraved illustrative explanation or key to the views, all present here. Both artists had travelled extensively along this stretch of beautiful countryside painting landscapes and making studies. Schreiber had done so in 1791, thereafter publishing *Picturesque Views of the Rhine from Mainz to Düsseldorf* (1806), an account which is considered a forerunner to Karl Baedeker's travel guides, and Bleuler between 1817 and 1818. In 1824, Bleuler established his own publishing company at Schaffhausen, and, beginning in 1827, worked on a sequence of prints featuring the landscapes of the Rhine, from its origins in the glaciers of the Alps, eventually publishing the complete suite in about 1843. His aquatints, which were all exceptionally coloured by hand, were known for the Old Masters-like effect he could create using gouache techniques; the highlighting of the foregrounds in gum arabic gives a remarkable sense of perspective. Extremely rare complete with all 80 plates; we have located no copy at auction (RBH). Bobins V, 1703.

Oblong folio (304 x 428 mm). Engraved title with small vignette at centre, 80 aquatint plates, finely coloured by a contemporary hand and highlighted in gum arabic, interspersed with 20 leaves of engraved part-titles with keys to the plates, i.e. keys to four plates per part title; extra illustrated with an additional unnumbered plate 'vue de L'Ütliberg' at end (very rare light spotting). Fine original publisher's half brown morocco, over brown pebble-grained cloth, covers bordered with gilt rules with large gilt corner-pieces, title gilt lettered to upper cover 'Les Vues les Plus Pittoresques des Bords du Rhin', spine richly gilt, in a marbled-paper slipcase (corners fractionally rubbed).

£30,000-40,000 US\$38,000-50,000 €35,000-47,000







GAGARINE, GREGOIRE (1810-93; ILLUSTRATOR)

Scènes Paysages, Moeurs et Costumes du Caucase. Paris: A. Hauser, [c. 1847].

A very rare work depicting native dress in the Caucasus; the only copy listed in RBH. Represented are Tatars, Kurds, Armenians, Georgians, Dagestani, etc., as well as Russians. Originally intended to be issued in 48 parts of 6 plates each, only 11 were completed, without title or text (intended to be written by Ernest Stackelberg), as here. In 1847 Gagarine and Stackelberg published *La Caucase pittoresque*. Bobins IV, 1017; Colas 1147; Lipperheide Kaa 51.

Broadsheet folio (541 x 374mm). 66 plates, coloured by a contemporary hand, lithographed by Janet Lange, J. Keller and Bachmann after Gagarine, numbered at lower centre 1-66 (some irregularity - there are 2 plates numbered 26, 28-30, 49 and 55, but no plates numbered 7, 17, 18, 23, 35 and 36), publisher's A.H.' or A. Hauser blindstamp in lower margin (lacking half-title and printed title, some spotting). 19th-century brown half morocco by A. Drache, tooled on spine tail, gilt spine lettered in second compartment, green edges, one printed livraison wrapper bound in (light wear). *Provenance*: small erasure on wrapper — Louis Becker, Paris (20th-century bookplate).

£15,000-20,000

US\$19,000-25,000 €18,000-23,000



BALAT, ALPHONSE (1818-1895), [AFTER] WILLEMS LEROY AND OTHERS.

Souvenirs de la Fête donnee le 26 septembre 1848 par le cercle artistique et littéraire sous la patronage du roi du gouternement et de la ville de Bruxelles aux artistes exposants et aux members de congrès agricole. [Brussels]: Dero-Becker, 1849.

Commemorative album depicting the 1848 festival of the Brussels 'Cercle Artistique et Littéraire', a spectacular event recorded by a group of the foremost artists working in Northern Europe, specifically Belgium, at this time. The festival, visited by more than 5000 people, took place in the covered market 'la Madeleine', which was designed by Cluysenaer and for the occasion decorated in a Moorish style by Balat who later became Leopold II's architect. King Leopold was deeply involved in the arts and it was during his reign that the Palais de Justice, which with its vantage point and its enormous cupola dominates the skyline of Brussels, was built. This volume also contains portraits of great minds and artists, including Raphael, Rembrant and Van Dyck. The royal arms of Belgium can be found on the front and back of this volume and one can assume that this was presumably given as a gift by the King. Bobins III, 995; Lipperheide, Sm 25.

Folio (588 x 422mm). Lithographic title and dedication leaves,16 tinted lithographic plates, finished by contemporary hand, by Balat after Billoin, Fournois, Huart, Lauters, Stroobant, Schubert, W. Leroy, heightened with gum arabic, several paired with custom tissue guards with printed captions within decorative border, 3 wood-engraved vignettes on india paper within the text, artist list included, listing other artists (occasional spotting). Contemporary green morocco-backed floral printed velvet, with royal arms of Belgium to sides in gilt, flat spine gilt, remains of lower embroidered fastening with upper missing, gilt edges, white patterned endpapers (coat of arms and spine lightly rubbed); armorial bookplate on front pastedown, shelf mark. *Provenance*: Count Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-1870), (bookplate and library stamp at foot of title).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500



BOURCARD, FRANCESCO DE (1821-1886)

Usi e Costumi di Napoli e Contorni. Naples: Gaetano Nobile, 1853-1858.

The Feltrinelli copy of this beautifully illustrated first edition depicting the people and customs of 19th-century Naples. The work details the different religious and secular festivals of the city, along with the various types of people who lived there. Bobins III, 1028; Colas 411; Lipperheide Jbc 25; Vinet 2308.

2 volumes, large octavo (258 x 185mm). Both volumes signed by the author in black ink to the title page verso, half-titles, 100 engraved plates coloured by a contemporary hand (very occasional toning and spotting). Contemporary green quarter morocco, gilt spines with red gilt lettering pieces, top edges gilt (extremities lightly rubbed; the corners of vol. 2 lightly bumped). *Provenance*: Giannalisa Feltrinelli (small blindstamp on flyleaves; sold Christie's Rome, La Biblioteca Giannalisa Feltrinelli (Parte IV), 4 March 1998, lot 409).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500

θ282

PARKER, W. HYDE, CAPTAIN (1825-1854)

A Series of Sketches in the Black Sea. London: Dickenson Bros. [n.d., c. 1853].

Exceedingly rare and beautiful clean suite of illustrations depicting the various areas of the Black Sea at the outburst of the Crimean War (1853-55). A Series of Sketches of the Black Sea was likely created as a work of art or a grand tribute to Captain W. Parker, who commanded the HMS Firebrand, a naval vessel, active during the Crimean War, stationed in the Black Sea. Tragically, the Captain lost his life on July 8, 1854, shortly after the publication of this work, while attacking a Russian fortress at the Sulina Mouth of the Danube River. The publisher, Dickinson Brothers, was well-known for producing top-of-the-line custom art projects, rather than mass-produced pieces. As such, it is likely wealthy individuals sponsored the production of these prints, with only a few sets created, intended for a select group of people. This series of illustrations contains a magnificent panoramic view of the coastline near Trabzon, Turkey. The title is lettered below the image, while a key provides additional information, reading from left to right: 'Cape Fidgi / Khonsi point / Kalmek Point / Platana / Cape Jones.' During the Crimean War, which pitted the Ottoman Empire, France, and Britain against Russia, Trabzon was acted as a vital naval base for the British. Until then, the Black Sea had been mostly off-limits to British sailors, and the diverse and sophisticated cultures and stunning beauty of the region captivated British writers and artists. As the war raged on, and the Black Sea continued to occupy the headlines, the British public eagerly consumed any material that would provide insight into this formerly mysterious part of the world. Abbey *Travel* 234; Atabey 924; Bobins IV, 1306.

Two parts, oblong folio (556 x 380mm). One (of 2) tinted folding panorama coloured by a contemporary hand, in 3 sections (370 x 1485mm) and 9 (of 11) tinted lithographic plates on 7 (of 9) leaves, finished by a contemporary hand, loose as issued (without one panorama and two plates, marginal staining, repaired marginal tear to one plate). Original brown printed wrappers, front wrappers lettered, the second wrapper with & 3 added in ink in contemporary hand (repairs to spines and hinges reinforced with tape, part I wrappers with marginal tears and scattered staining and spotting); housed in modern blue clamshell box with red roan spine lettered in gilt.

£1,000-1,500 US\$1,300-1,900 €1,200-1,700





BRIERLY, SIR OSWALD WALTERS (1817-1894)

The English & French fleets in the Baltic, 1845. London: Day & Son, 1854-1855.

Fine and rare series of plates of the English and French fleets in the Baltic, during the Crimean War. At the outbreak of the war, Sir Oswald Brierly joined Captain Henry Keppel as artist-observer on the man-of-war HMS St Jean d'Acre in the allied Baltic fleet. Brierley had previously accompanied Keppel on board HMS Maeander in the Pacific. The aim of this particular campaign was to bring Sweden into the war on the side of the allies, and also to pressure Russia to sue for peace over Sebastopol. In 1855 Brierly accompanied Keppel, in HMS Rodney, to the Black Sea and Sea of Azov; during this voyage he was often under enemy fire, and was subsequently awarded the Baltic and Crimean medals. Abbey Life 329; Bobins II, 349.

Large folio (740 x 540mm). Engraved dedication, 2pp. letterpress descriptive list of plates, 18 lithographic plates on 15 sheets coloured by a contemporary hand, no title issued (some minor dust-staining and spotting). Later dark blue half morocco, preserving one original wrapper bound in as title (binding lightly rubbed).

£5,000-7,000

US\$6,300-8,800 €5,900-8,100



ALEXANDER II, OF RUSSIA (1855-1881) - [IMPERIAL CORONATION ALBUM]

Description du sacre et du couronnement de leurs Majestes Imperiales l'Empereur Alexandre II et l'Imperatrice Marie Alexandrovna. St. Petersburg: Academie Imperiale des Sciences, 1856.

First edition of the most sumptuous of the Imperial Coronation albums. A magnificent and monumental deluxe publication recording the coronation of Tsar Alexander II and his Tsarina Maria Alexandrovna. This French language issue contains fine lithographs by Lemercier of Paris of the highest quality and are also some of the largest to appear in book form. Privately issued at the time of the coronation to guests and participants, it is 'one of the most spectacular and ambitious Russian imprints of the century, it was never offered for sale and is a great bibliographic rarity. A magnificent publication' (Fekula). Bobins I, 199; Burtsev 286; Fekula 2019; Lipperheide Sk 9; Rossiiskaia Gosudarstvennaia Biblioteka 165; Vereshchagin 25.

Double elephant folio (900 x 670mm). French text printed in bistre on thick paper, elaborate lithographic title printed in gold, silver and red, chromolithographic frontispiece of the Imperial regalia by Malapean after Bagantz, gold printed lithographic plate with mounted double chromolithographic portraits of the Tsar and Tsarina, 4-part folding tinted lithographic panorama of Moscow, 14 fine chromolithographic plates, many plates captioned in Russian and French, 2 coloured lithographic plans, and 32 lithographic illustrations (2 in colour) in the text on india paper and mounted, some full-page (waterstain to lower margin not affecting illustrations or text, some scattered spotting). Green half morocco, green cloth boards (neatly rebacked and recornered, edges rubbed, new endpapers).

£20,000-30,000 US\$26,000-38,000



BRIERLY, SIR OSWALD WALTERS (1817-1894)

Marine and Coast Sketches of the Black Sea, Sea of Azoff & c. London: Colnaghi, 1856.

Rare first edition of naval lithographic plates after celebrated English marine painter Oswald Walters Brierly. Brierly had extensive naval experience having been invited to take up an observational post in 1855 during the second year of the Crimean War (1853-1894). In 1854, he held a similar position on the Admiral Keppel's flagship, HMS St Jean D'Acre. Stationed in the Baltic, the Illustrated News of London had commissioned the artist to produce sketches of his surroundings, the landscape and the naval operations. His subsequent work in the Black Sea, of which this collection of lithographs is the result, 'cemented his reputation as the premier graphic naval historian in the Crimean War' (Bobins). His sketches were not only diligent in their visual delineations of naval vessels, they equally acted as valuable topographical and cultural records; the depiction of Trebizond (plate 9) chronicles the ancient Persian port, the dramatic architecture recalling its early history as one of the three Byzantine Greek successor states to the Byzantine Empire. Walters' skill and reputation earned him Royal patronage and he was invited to make sketches of Queen Victoria's naval review at Spithead aboard the royal yacht, Victoria and Albert. He later accompanied the Duke of Edinburgh on several cruises and was eventually appointed marine painter to the Queen and the Royal Yacht Squadron in 1874. Walters' accolades continued as he was later appointed Curator of the Painted Hall at Greenwich and eventually knighted in 1885. Abbey Travel 240; Bobins V, 1572.

Folio (554 x 358mm). Chromolithographic title-page and 9 (of 12) plates (lacking 3 plates, split at foot of gutter affecting plate 1 but without loss, occasional spotting confined to margins, heaviest to plates 7 and 8). Contemporary brown half calf ruled in gilt, over pebble-grained red cloth, spine decorated and lettered in gilt, edges gilt (extremities rubbed, concentrated to spine, calf surface chipped).

£2,000-3,000





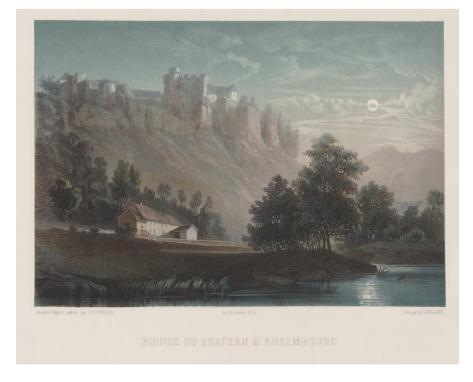
BING, VALENTYN (1812-1895) AND JAN BRAET VON UEBERFELDT (1807-1894)

Nederlandsche Kleederdragten naar de Natuur Geteekend ... Costumes des Pays-Bas. Amsterdam: Desguerrois & Co for Frans Buffa en Zonen, [1850-]1857. [With:] - Nederlandsche Zeden en Gebruiken. Amsterdam: Frans Buffa en Zonen, 1857-59.

Fine copies of first editions depicting costumes and customs of The Netherlands, in original parts as issued and in their most deluxe fully-coloured state and with 'fijne kleuring' [fine colouring] written on most front wrappers.

The first, larger work is 'the most variegated costume book of the Low Countries' (Landwehr). Together, they provide a visual record of local dress and activities, such as a carnival, ice-skating, cheese-making, and a wedding, with several plates providing additional detail and accessories. The title-page announces it as the First Series; while no further series was published, the printed wrapper of the *Zeden en Gebruiken* describes itself as a supplement to the *Kleederdragten*. Bobins III, 993; Colas 333 (Costumes only); Landwehr 242, 243; Lipperheide Gb 59 (Costumes only).

Two works in 14 and 6 original parts, respectively, broadsheet folio (585 x 412mm). Text in Dutch and French. First work with title and contents leaf, each part with one descriptive text leaf and 4 plates totalling 56 plates; second work with one description text leaf and 3 plates in each part, totaling 18 plates; all lithographs, coloured by a contemporary hand, by R. de Vries Jr. Loose in original lithographic blue or buff wrappers, original burgundy roan-backed portfolio, title in gilt on upper cover (minor repairs to wrappers, portfolio with minor wear, missing ties); modern burgundy morocco-backed folding box.



θ**287**

FRESEZ, JEAN-BAPTISTE (1800-1867)

Album Pittoresque de Grand Duché de Luxembourg. Luxembourg: V. Hoffman, 1857.

Extremely rare volume with thirty fine handcoloured lithographed views of Luxembourg,

The album contains a collection of lithographs based on 30 of Fresez's most detailed drawings, all now considered to be of great documentary value, each – excepting one – with a detailed printed description. Fresez was perhaps the most important artist in Luxembourg in the nineteenth century. As a result of the publication of this work he was elected as member of the Société Archéologique du Grand-Duché. Bobins II, 522. Not in Brunet.

Oblong folio (330 x 439mm). 30 lithographic plates coloured by a contemporary hand, all but one with printed descriptions (light spotting in places, heavier on text leaves, one plate mounted with slightly shorter margins). Contemporary publisher's red morocco-backed boards, covers with a blind stamped border, title gilt at centre of upper cover, spine with gilt ruled raised bands (spine and corners restored at extremities); contained in modern red folding box. *Provenance*: L. Birch (ink presentation inscription on flyleaf dated June 1868 to:) — Dr. Marchal — evidence of bookplate removed from pastedown.

£2,000-3,000

WAROCQUÉ A[RTHUR] (1835-1880)

Souvenirs de voyage en Suède, Norwège et Laponie. Brussels: Simonau & Toovey, 1857.

Extremely rare and seldom seen at auction, this beautiful suite of prints illustrate views from a voyage to Sweden, Norway and Lapland. Arthur Warocqué, the successful Belgium industrialist, captured these scenes during a trip he took across Scandinavia, alongside his brother Léon, at the young age of 22. He had developed an interest in drawing while studying under Belgian illustrator Paul Lauters (1806-1876). However, his artistic career was permanently halted in 1868 when the death of Léon left him the sole heir of the family business. Warocqué financed the publishing of the set of prints and had them bound into albums which were then offered to his relatives or to various prominent persons, and because of this, only a very limited number of copies exist. Bobins V, 1705.

Oblong folio (40 x 556mm). Half-title printed in gold, engraved pictorial title page on tinted background and 20 chromolithographic plates on tinted background (very light marginal finger soiling to half title, plates fresh and clean). Original green cloth boards, covers decorated in gilt and blind, with double fillet frame and gilt garlands enclosing a central motif, smooth spine lettered in gilt and decorated with gilt fillets and longitudinal decoration (extremities lightly rubbed, bottom edge of front cover sunned, repairs to spine).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ**289**

GIRENNERIE, RAOUL ANGE EDOUARD DE LA (GIRIN, *PSEUD*) 1830-1905?)

Moeurs Moscovites. Paris: Arnauld de Vresse, [n.d., c. 1865].

A very rare series of savagely humorous lithographs illustrating Russian manners, the corruption of the State, and the life and circumstances of Russian and Moscovite society, each with a caption. It is also a very good source for its depiction of Russian costume in the first half of the nineteenth century. A very good clean copy, beautifully coloured. Bobins IV, 1228.

Oblong quarto (322 x 249mm). Lithographic title and 18 lithograph plates, all coloured by a contemporary hand (plates 12, 13 14 trimmed in lower margin affecting imprint). Original lithographic green paper boards, with title in gold (spine restored at head, edges a little rubbed); in a modern brown cloth box, leather label. *Provenance*: Boris A Berezovsky (bookplate).

£1,500-2,000

US\$1,900-2,500 €1,800-2,300





ALEXANDER III (1845-1894)

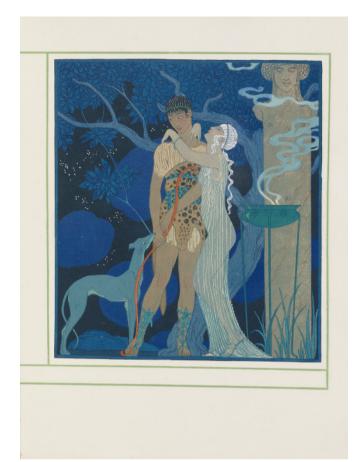
Description du Sacre et du Couronnement de... Alexandre III et l'Imperatrice Marie Féodorovna en l'année 1883. [St Petersburg]: Expedition pour la Confection des Papiers de l'Etat, 1883.

First edition of Alexander III's sumptuously illustrated coronation album. Printed for members of the Russian imperial family and foreign dignitaries, this large and impressive production was never offered for public sale. Bobins III, 990 (another copy); Fekula 2112 ('very rare'); cf. Lipperheide Sk 11.

Folio (660 x 510mm). Text in French, and printed in black, blue and red, 27 chromolithographic plates, including the title, after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, many chromolithographed (plate 24 with very short marginal repaired tear, some light spotting mostly confined to text). Original dark green moroccobacked cloth, upper cover richly gilt incorporating the Russian imperial eagle, spine with imperial regalia blocked in gilt, lower side blocked in blind, white moiré endpapers, edges gilt (head of spine with small chip and tear, corners repaired, the gilt slightly dulled, extremities lightly rubbed, front pastedown torn and repaired without loss).

£10,000-15,000 US\$13,000-19,000

€12,000-18,000





BARBIER, GEORGES, (1882-1932) AND ALBERT FLAMENT (1877-1956)

Personnages de Comédie texte par Albert Flament Gravures sur Bois de Schmied. Paris: chez Maynial, [1922].

A lovely copy, untrimmed in its original printed wrapper, of this beautifully illustrated work from a limited edition of 150 copies; number 148, signed by Barbier in pencil. The fine woodcut Illustrations by Barbier were superbly printed by F. I Schmied, in collaboration with Pierre Bouchet and Louis Bracons. One of the most important works by Barbier, rivalled only by his *Le Bonheur du Jour*. Albert Flament's text of 1914 is a diffuse meditation, halfwaking and half-dreaming, which takes as its point of departure the great roles of world theatre. Bobins IV, 1414; Carteret *Romantique* 157 ('Une des meilleures productions de Barbier et de F. L. Schmied, qui a supérieurement gravé').

Quarto (375 x 290mm). Half-title with half-page coloured woodcut, title printed in green and black, with a coloured woodcut Harlequin vignette, 12 full-page and 2 half-page woodcut colour plates, some with gold printing, 22 historiated coloured woodcut four-line initials, decorative woodcut ornaments in the text, of which many printed in gold, a final colour woodcut vignette, list of plates and colophon, text and woodcuts within a green line border (light offsetting from the plates and borders, very light age toning). Unbound, as issued, within illustrated wrapper, upper cover with half-page woodcut repeated from half-title, within full-page woodcut marbled border, all printed in colour and gold (head and tail of spine of wrapper very slightly worn) with glassine wraps.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800









BARBIER, GEORGE (1882-1932), ARTIST, AND PIERRE LOUŸS (1870-1925). AUTHOR

Les Chansons de Bilitis. Traduit du Grec. Paris: Pierre Corrard Collection. 1922.

Limited edition, number 88 of 125 copies signed by Barbier and with François-Louis Schmied's red monogram stamp, from a total edition of 133 copies. A superb edition, illustrated with magnificent compositions by Barbier, engraved by Schmied, and specially bound by Susan Allix. The Songs of Bilitis was a collection of erotic poetry with strong lesbian themes written by Pierre Louÿs in the manner of Sappho. Although Louÿs claimed the poems were discovered to have a Greek source, this was eventually revealed as a hoax. Louÿs wrote: 'This little book of antique love is respectfully dedicated to the young ladies of the society of the future.'

This volume is bound by Susan Allix, renowned for creating limited editions from her private press with original prints, letterpress printing and hand binding. Since setting up her own press, she has exhibited internationally, and her work is held by the National Art Library (V&A), British Library; Library of Congress, Harvard and the New York Public Library, among others. Bobins IV, 1413.

Quarto (330 x 265mm). Title in blue with decorative ornaments with vignette, 42 coloured pochoir illustrations, including 19 full-page, heightened with gilt throughout, limitation leaf with Schmied's stamp and Barbier's printed signature (minor scuffs to illustrated wrappers, confined to margins). Designer bookbinding by Susan Allix of pale turquoise and brown goatskin, upper cover with inlaid oblong panel of emerald green, containing an onlaid female portrait in acrylic paint over leather, four recessed semi-circles cut at sides of covers with small onlaid scenes, maroon spine lettered in red, doublures of blue-green Thai paper, marbled free endpapers, publisher's illustrated wrappers bound in, housed in a velvet-lined turquoise cloth box, leather title labels on front and spine (minor marks to box). *Provenance*: Denis Anthony Collins (ownership stamp on rear free endpaper; specially commissioned binding by Collins with inscription on front fly-leaf by the binder Susan Allix dated 30th October 2000, together with correspondence from Allix to Collins loosely inserted explaining the binding; his sale, Bonhams 16 March 2016, lot 15).

£3,000-5,000

US\$3,800-6,300 €3,600-5,800





BARBIER, GEORGES, (1882-1932)

Falbalas et Fanfreluches. Almanach des modes presentes, passées et futures. Paris: Meynial, éditeur, 1922-1926.

A fine set of these beautifully illustrated almanacs with a total of 60 colour plates in the original colour-printed wrappers. The issue for 1923 features the essay 'Modes' by Colette; the remaining essays are by the Comtesse de Noailles, Cécile Sorel, Gérard d'Houville and the Baronne de Brimont. The illustrations brilliantly depict a catalogue of liaisons with sly humour and mildly erotic tone. Bobins IV, 1415; Colas 1026.

5 volumes, octavo (255 x 169mm). Title of each almanac with colour vignette, each with 12 plates by George Barbier, all finely coloured in pochoir; historiated woodcut headpiece to each essay, calendar for each year printed in a different colour border (small glue spots to turn-ins of 1922 wrapper which is a little toned and very lightly spotted). Loose as issued in original publisher's printed wrappers, each with pochoir colour designs by Barbier on upper cover (in modern perspex slipcase).

£3,000-4,000

US\$3,800-5,000 €3,600-4,700





BRITISH ISLES (LOTS 295-306)

θ294

HINCKS, WILLIAM (FL.1773-1797)

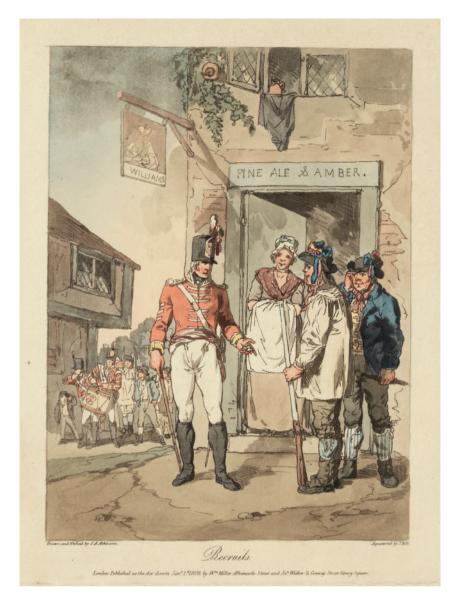
Irish Linen Industry. London: R. Pollard, 1791 [but watermarked 1808-1809].

Rare set of prints depicting Irish linen manufacture in its transformative moment as it evolved from cottage industry to mechanized mills as the industrial revolution gathered pace. Hincks was born in Waterford, and was primarily a portrait artist, miniaturist and engraver. He exhibited in Dublin 1773-1780, and then moved to London, exhibiting at the Royal Academy 1781-1797. Abbey *Life* 444; Bobins V, 1566.

Oblong folio $(365 \times 520 \, \text{mm})$. 12 contemporary hand-coloured stipple engravings with etching, on wove paper with watermark of 'Whatman 1808' and 'Edmeads & Co. 1809' (some very short marginal repaired tears, plate 9 with tiny split along plate mark due to paper flaw, plates 1 and 11 with faint creasing); Modern purple cloth.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800



ATKINSON, JOHN AUGUSTUS (C. 1775-1830)

Atkinson's Characteristic Groups, Scenery and Costumes of Great Britain. London: William Miller, [c. 1808].

A scarce suite drawn and etched by Atkinson and aquatinted by John Hill (1770-1850). This publication is a follow up to Atkinson's *A Picturesque Representation of the Naval, Military and Miscellaneous Costumes of Great Britain* (1807). Remarkably preserved and displaying beautiful details of contemporary costume and topography, this publication, in the words of the artist himself, sought to offer 'the most popular as well as expensive and splendid works' (quoted in S. Sinclair, *William Millar*, 2005, p. 13). Bobins III, 1206.

Folio (409 x 209mm). 16 aquatint plates coloured by a contemporary hand, loose as issued (stab wholes to wrappers and margins of plate present but without stitching, occasional faint spotting and soiling). Contemporary paper wrappers with marble paper back strip, original printed orange label paste onto front wrapper (extremities lightly rubbed and minor tears to marble paper strip); housed in modern blue cloth portfolio with ties. *Provenance*: A. Fitz James (pencil ownership inscription on front paste down dated 17 August 1837).

£5,000-7,000

US\$6,300-8,800 €5,900-8,200



0296

[HARRADEN, R. (1756-1838)]

Costume of the various orders in the University of Cambridge. [Cambridge: R. Harraden, n.d. but c. 1803-1805].

Manuscript copy of Harraden's watercolours and text for the rare 1805 publication Costumes of University of Cambridge. Originally released in four parts, Costumes was reissued again in 1822. Harraden, a printmaker and artist born in Cambridge, was most known for his topographical illustrations of his hometown, such as Cantabrigia Depicta (1809) which is often considered the companion to the present offered work. Harraden frequently collaborated with his son, with whom he founded R. Harraden & sons publishing house which took over all printing and distribution of the artist's works. The present suite of watercolours depicts 14 costumes typical to Cambridge university, with a further two plates illustrating the Duke of Grafton's Gold Prize Medal and Sir William Browne's Gold Medal. Abbey Scenery 78 and Tooley 246 cites printed copy. Bobins II, 654.

Small folio (312 x 229mm). Half-title, frontispiece with ink sketch of King's chapel, and pp.22 of introductory text all in manuscript, 17 watercolour plates accompanied by leaf of descriptive manuscript, bordered in a thin and thick line of black ink (some plates lightly creased, overall plates very clean). Black straight-grained morocco, covers with gilt panel design, upper cover with gilt title enclosed within gilt curled border, spine, turn-ins and edges gilt, marble endpapers (extremities rubbed, more heavily affecting corners of covers and head and foot of spine). *Provenance*: R. Diver & Son (late H. W. Wallis), Cambridge (bookseller's ticket).

£8.000-12.000

US\$11,000-15,000 €9,400-14,000



θ297

UWINS, THOMAS (1782-1857), ILLUSTRATOR

The Costume of the University of Oxford. London: Harrison and Leigh for R. Ackermann, 1815.

First separate issue of Uwins depictions of contemporary dress at Oxford, ranging from Vice Chancellor, Doctor, Master and Bachelor in several faculties, to Commoner. They appeared the previous year as part of plates of Ackermann's great *The University of Oxford* (Abbey Scenery 278). Uwins contributed to Ackermann's major publications, eventually rising to Royal Academician and Surveyor of Pictures to Queen Victoria. Bobins II, 730.

Quarto (358 x 284mm). Half-title, title, 'advertisement', 17 line- and stipple-engravings by J. Agar after Uwins, coloured by a contemporary hand, watermarked 1812 (tiny hole in last leaf, faint spotting in a few text leaves and one plate, one plate loosening). Original boards with printed label priced £2.2s.0d. (mis-spelling the author's name 'Unwins'), flyleaf dated 1824 (a little stained and worn, minor loss and repairs at spine). *Provenance*: Arthur William English (armorial bookplate).

£8,000-12,000

US\$11,000-15,000 €9,400-14,000



ROBSON, GEORGE FENNELL (1788-1833)

Scenery of the Grampian Mountains...representing the principal hills from such points as display their picturesque features; diversified by lakes and rivers. London: J. Mc'Creery for Longman, Hurst, Rees, Orme, and Brown, 1819 [watermarked 1811-1818].

A fine copy of a 'poetical treatment' of Scottish mountain scenery. Early success as a watercolour painter allowed Robson to visit Scotland in 1809 where he is said to have 'wandered over the mountains dressed as a shepherd with a copy of Walter Scott's Lay of the Minstrel (1805) in his pocket' (ODNB). His treatment of mountain scenery was especially celebrated, as seen here in his views ranging from Stirling, Loch Lomond, the River Tay, and Loch Avon to Ben Nevis. It was preceded by an 1814 edition of softground etchings. Abbey Scenery 506; Bobins II, 715; Tooley 405.

Large folio (533 x 355mm). Engraved folding map and 41 fine aquatint plates by Henry Morton after Robson, all finely coloured by a contemporary hand (neat tear in one text leaf, short marginal tear in one plate, light stain in one plate, occasional faint offsetting onto text leaf verso). Contemporary dark green straight-grained morocco tooled in gilt and blind, gilt spine lettered in second compartment, gilt edges (minor scrapes and bumps, discreet repairs at spine). Provenance: J. and J. Thomson, booksellers of Manchester (label) — Birney/Birnie family of Scotland (armorial bookplate).

£1,000-1,500 US\$1,300-1,900

€1,200-1,700



CLARK, [JOHN HEAVISIDE] (1771-1836)

[Views in Scotland drawn on the spot by I. Clark. London, Smith and Elder, 1824]

A fine collection of views of Scottish towns and cities, with the original watercolour for St Andrews. 'One of the rarest colour plate books' (Tooley). Abbey notes 'The imprints on the plates suggest that the book appeared in several parts; publication probably ceased before a general title was issued. A thirty-sixth plate, 'Town of Tain', was published by Smith, Elder, & Co. in 1828, three years later than the others'. The present volume with 35 plates, contains 32 of the 35 plates listed by Abbey and Tooley (without Dumfries, Kirkcudbright and Banff), but with 3 additional plates: 'Town of Tain', 1828, noted by Abbey; 'Aberdeen from the South' by I. Clark after Geo. Smith, undated; and 'Forres from the South East' by I. Clark after Geo. Carnaby published by G. Carnaby, Forres, 1823; this latter plate may have been a prototype for the present work. Clark was a Scottish aquatint engraver and painter who exhibited regularly at the Royal Academy between 1801 and 1832. He was also the author of A Practical Essay on the Art of Colouring and Painting Landscape (1807). Bobins IV, 1425; Abbey, Scenery 489 (noting the 36th plate 'Town of Tain); and Tooley 137.

Large folio $(685 \times 500 \, \text{mm})$. original watercolour for the plate 'Town of St Andrews', and 35 hand-coloured aquatint plates (without title, index leaf, and plates of Dumfries, Kirkcudbright, and Banff, as called for in Abbey and Tooley, but with 3 additional plates, including Town of Tain, see note; plate of Tain trimmed within plate mark, not affecting caption or image, and mounted on thick paper). Modern antique-style blue half morocco gilt, marbled boards, upper cover with blue morocco label richly tooled in gilt.

£10,000-15,000

US\$13,000-19,000 €12,000-17,000

MANSION, [ANDRE-LEON] (1785-1834)

[National Ball Costumes. London: R. Ackermann, 1831].

Beautiful suite of plates depicting the national ball costume's of countries such as Hungry, Switzerland and Austria. Andre Leon Larue, known professionally as Mansion, was the son of a portrait painter. He worked predominantly as a miniaturist, creating portraits of such figures as Empress Josephine (1763-1814) and Napoleon I (1769-1821). However, he also had a celebrated career as an aquatinter, producing such notable suites of costume plates as Fancy Dress Ball (1831, see following lot) and the present suite, National Ball Costumes. The artist's soft modelling of the fabrics and the delicate detailing of the character's faces, all recall the artist's training in miniature painting.

Folio $(30 \times 381 \text{mm})$. 12 aquatint plates, coloured by a contemporary hand and heightened with gum arabic, loose as issued (marginal finger-soiling and very light spotting, most heavily affecting plate 3). Original blue wrappers (lightly sunned along edges); housed in modern maroon half calf gilt and marbled paper clam shell box.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ**301**

MANSION, ANDRE-LEON (1785-1834)

Fancy Dress Ball. London: printed by Englemann, Hullmandel or Lefevre for W. Spooner, [1831].

A fine complete suite of thirty lithographs by Andre-Leon Mansion depicting various regional and national costumes, fully hand-coloured and heightened with gum-arabic, the colours fresh and bright, each showing a young woman in colourful native fancy ball dresses, often with elaborate headwear and/or accessories, posed in a natural scene. The various regions, throughout Europe and western Asia, are indicated in the lower margin. Mansion was both the original artist and lithographer. Bobins II, 489.

Large folio (510×314). 30 lithographic plates, coloured by a contemporary hand and highlighted in gum arabic, with engraved borders and captions (some spotting mostly confined to margins). Contemporary maroon half morocco over combed marbled-paper boards, title gilt letter to morocco label on upper cover, spine with gilt tooled raised bands (a little rubbed at extremities).

£3,000-5,000

US\$3,800-6,300 €3,500-5,800





NAYLER, GEORGE (1764-1831)

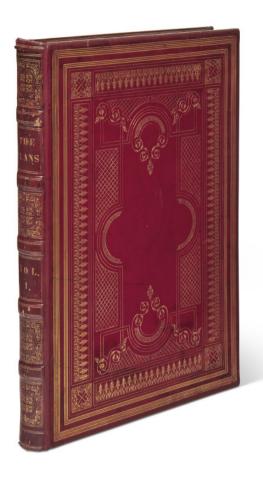
The Coronation of his most Sacred Majesty King George the Fourth. London: R. Clay for Henry George Bohn, 1837.

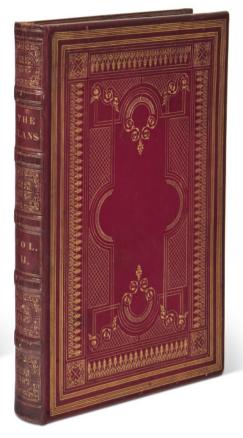
A full pictorial and written account of the coronation of King George IV. Though originally a miniature painter, George Nayler successfully pursued a career as a herald, paying £60 for a place in the College of Arms in 1793. On 25 November 1813 his standing was increased by a knighthood bestowed by the prince regent, 'possibly as a consolation for failing to be appointed Garter's deputy to invest the tsar with the Order of the Garter' (ODNB). He officiated as Clarenceux king of arms at the coronation of George IV on 19 July 1821, the last coronation to include the full ceremony of the banquet in Westminster Hall. His magnificent record of this occasion appeared posthumously. As Bohn outlines in the 'Advertisement', Nayler embarked on a five-part work, completing only two by his death in 1831. Bohn acquired the plates and augmented them with those of Whittaker's Ceremonial to give a good overview of the event and the names of all participants for the first time. Bobins II, 694; Abbey Scenery 260; Lipperheide Se 10; Tooley 343.

Large folio (569 x 425mm). 45 plates, of which 42 are contemporary hand-coloured aquatints and 3 plain, after Stephanoff, Chalon, Pugin, Wild and others (occasional spot in text leaves, title partly detached, tiny spot in one or two plates, light crease in 2 prelims). Contemporary red half hard-grained morocco, ornately gilt-tooled morocco panel mounted on front cover, gilt spine lettered in 2 compartments, gilt edges (some wear, mostly at spine, front hinge loosening). *Provenance*: William Bagnall (armorial bookplate) — newspaper report of the sale of another copy in 1902 tipped to title-page.

£2,000-3,000

US\$2,600-3,800 €2.400-3.500





MCIAN, [ROBERT] R. (1803 - 1856) AND JAMES LOGAN (1797-1872)

The Clans of the Scottish Highlands. London: Ackermann & Co. 1847.

Complete and remarkably clean copy, offering a romanticised view of the Highland Clans. First published in 1847 to coincide with the centenary of the Jacobite Rebellion, James Logan opens this illustrated anthology on the Scottish tribes with the accolade: 'There is no more extraordinary spectacle in Europe than the Gaël of Scotland' (Introduction, vol. I). The illustrative plates, engraved after the works of Robert Mclan, himself a member of the depicted Clan the MacDonalds of Glencoe, show each Clan member in their respective tartan, situated in the wild countryside of the Scottish Highlands. Dramatic in its depiction of scenery and with notably beautiful colouration to the array of striking tartans, it is no surprise that the volumes were beloved by Queen Victoria who was a regular visitor to Scotland having bought Balmoral Castle in Aberdeenshire. The popularity of the book also led to the production of a sequel suite of prints titled *Gaelic Gatherings* published the following year (see lot 304). Abby *Life* 426; Bobins II, 685; Colas 1892; Tooley 322.

Two volumes, folio (523 x 352mm). Lithographic dedication partially printed in gold, 2 chromolithographic frontispieces showing the arms of the clans and 72 chromolithographic plates, all finished by hand and heightened with gum arabic (very light offsetting onto letterpress at the beginning of vol. I, occasional very light finger soiling to margins, the plates themselves fresh and clean). Contemporary red morocco ornately decorated in gilt to spine covers and turn-ins, gilt edges (extremities rubbed, small chips to spines). *Provenance*: Hon. John Wayland Leslie (armorial bookplates) — James Gibb (inscription in black ink to front endpapers, dated Quebec 1862) — some minor corrections to text in pencil.

£3,000-5,000

US\$3,800-6,300 €3,600-5,800





MCIAN, [ROBERT] R. (1803 - 1856) AND JAMES LOGAN (1797-1872)

Gaelic Gatherings. London: Ackermann & Co., 1848.

The Derby copy of this rare complete suite of prints, accompanied with textual descriptions by James Logan, detailing the various pastimes and occupations of the Highlanders. Described by William Powell Firth (1819-1909) as 'a Highlander and fierce Jacobite,' Robert Mclan is best known for his illustrations in *The Clans of The Scottish Highlands* (see lot 303), published in 1845 on the centenary of the Jacobite Rising. The present lot offered was the sequel to the highly successful *The Clans*, focusing on depicting scenes from domestic life in the Highlands, including illustrations of two young girls in tartan angling and men spearing wild salmon at night, the flaming light of burning torches guiding their efforts. The plates have accompanying textual descriptions by James Logan, a prominent Scottish author on Gaelic culture, who offers up amusing descriptions of the highland folk: the 'oldest race of men, who from the nature of their territories, and their warlike habits, are not easily conquered' (Introduction). Bobins II, 686; Colas 1891.

Folio (489 x 310mm). Lithographic title, dedication page, pp.46 of descriptive letterpress, 24 hand-coloured lithographic plates, within gilt ruled border, heightened with gum arabic (split at foot of gutter affecting front flyleaf, scattered spotting throughout). Contemporary red morocco, covers panelled with a wide border stamped in blind and gilt, gilt turn-ins and edges (extremities rubbed, heavier to spine, lower joint splitting at foot of spine). *Provenance*: Earl of Derby (armorial bookplate to front pastedown).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500





MACLEAY, KENNETH, R.S.A (1802-1878), ARTIST AND AUTHOR AND VINCENT BROOKS (1814-1885), LITHOGRAPHER

Highlanders of Scotland. London: Mr. Mitchell, publisher to the Queen, 1870.

First edition of Macleay's work detailing and depicting the principal Clans and the retainers of the Royal household at Balmoral, in the reign of Her Majesty Queen Victoria. The subjects are named, with Clan allegiance, and the various members of the Estate have their job title listed. They include Her Majesty's Personal servant, John Brown, and Her Majesty's Piper, William Ross. Bobins II, 681; Hiler 72.

2 volumes, folio (557 x 432mm). 31 lithographic plates, coloured by a contemporary hand and mounted onto card, as issued, bordered and captioned in gilt, each accompanied by bibliographical and historical notice in letterpress (very light marginal finger-soiling most heavily affecting later leaves of volume II and titles). Original burgundy cloth, leaves on mounts, upper cover with gilt lettering surmounted with Royal arms surrounded by a geometrical ruled border, all in gilt, spine lettered and decorated in gilt, gilt edges (extremities rubbed and lightly stained); housed in modern burgundy clamshell boxes, with brown morocco labels lettered and ruled in gilt to front cover and spine. Provenance: Alexander Marpherson Campbell (presentation inscription to verso of title, dated 1st of January 1870).

£2,000-3,000 US\$2,600-3,800

€2,400-3,500





SATIRE & SOCIAL LIFE (LOTS 307-332)

θ306

WOODWARD, GEORGE MURGATROYD ['MOUTARD'] (1760-1809)

Elements of Bacchus; toasts and sentiments, given by distinguished characters. London: William Holland, 1792.

Rare first edition on the consumption of alcoholic beverages. A satirical exposé of those who drink, mostly to excess, featuring a range of characters, from the Royal family and politicians, to peasants and women of easy virtue. An example being the character of Tom Terrible, plate 7, an inebriated man wearing French cockade, described as a miserable character. The tone of George Woodward's even-handed critique is set by a poem featured on the title page, which warns of the loss of social graces in drink.

Thirty-eight of the plates show the enthusiasts drinking wine with a glass; two depict drinking beer with a stein. Each hand-coloured plate is followed by a leaf of text describing the subject, often in ribald terms. Coloured copies were desired, and at the foot of the title pages is printed 'Price one guinea in boards, or a guinea and an half, with the prints coloured.' Only five copies are listed in OCLC: New York Public Library; Yale; and the Huntington Library (the latter speculating, 'The plates possibly engraved by Richard Newton' with no mention of colour). Bobins V, 1618; Graesse VI/2 p.473.

Quarto (263 x 203mm). Letterpress title and 40 aquatint plates by George Woodward and coloured by a contemporary hand (some faint finger-soiling, occasional spotting confined to margins, small tear to edge of plate 5, plate number written in pencil top left of plates). 20th-century straight-grain red morocco by Bayntun-Riviere, spine lettered in gilt, all edges gilt; marbled endpapers and silk book ribbons (extremities lightly rubbed, silk bookmark ribbons slight fraying at ends).

£3,000-5,000 U\$\$3,800-6,300 €3,600-5,800



ROWLANDSON, THOMAS (1757-1827) AND LOUIS CHARLES GAUTIER-DAGATY (?1749-AFTER 1804)

Views of London [labelled as: Views of London Turnpikes]. London: R. Ackermann, 1797-1798.

A rare complete set, finely hand-coloured, focussing on the turnpike roads leading in and out of central London. By charging a toll, the turnpikes reinvested the money into the upkeep of the roads, and improved travel and trade across the country. However, they also caused traffic jams and attracted some of the city's more marginal and unsavoury inhabitants, providing rich subject matter for these prints. The sheer variety of transport – horse riders, coaches, delivery carts, street traders and even an army train – creates an interesting and vivid snapshot of the time. Adams, London Illustrated 78; Bobins IV, 1407.

Oblong folio (431 x 545mm).6 aquatints, coloured by a contemporary hand, comprising: 'Entrance of Piccadilly or Hyde Park Corner Turnpike,' 'Entrance of St Georges Road or the Obelisk Turnpike,' 'Entrance of the Tottenham Court Road Turnpike,' 'Entrance of Oxford Street or Tyburn Turnpike,' 'Entrance from Mile End or White Chaple [sic] Turnpike,' and 'Entrance from Hackney or Cambridge Heath Turnpike with a Distant View of St. Pauls,' engraved by H. Schutz, each mounted within frame approx. 325 x 395mm (unexamined out of mounts). Modern quarter tan morocco over grey cloth, tan morocco gilt lettering-piece on upper cover (some faint scuffs).

£2,000-4,000 U\$\$2,600-5,000 €2,400-4,600



0308

DEBUCOURT, [PHILIPPE-LOUIS] (1765-1832)

Modes et manières du jour à Paris, à la fin du 18ême Siècle et au Commencement de 19ême. Paris: Bureau du Journal des Dames, In.d but 1798-1808l.

The most interesting and equally the rarest collection of fashion plates quintessentially characteristic of the 19th century (Colas). Beautifully delicate and clean, the present suite of plates shows off Debucourt's typical style; 'In his prime... [he] established himself as the supreme master of engravings printed in colour. He was already an accomplished genre painter in 1785 when he perfected his colour printing process with five successive copperplates, which enabled him to achieve in his prints the softness, smoothness and freshness of painting itself' (Ray, *The Art of the French Illustrated Book*, p. 146). In the present publication, Debucourt counterbalances his delicate stylings with tongue in cheek compositions in which his characters find themselves embroiled in flirtatious exchanges and partaking in uncivilized activities. Bobins III, 929; Cohen 275; Colas 814; Fenaille p.67; Goncourt, *art au 18ieme siècle*, 3rd ed., p.305; Rahir 392; Vinet 2248.

Octavo (262 x 163mm). Engraved title page and 52 numbered engraved plates, enhanced with watercolour by a contemporary hand, loose as issued (marginal finger-soiling and very light spotting, large tear to plate 52). Later wine red half morocco over marbled boards, spine lettered in gilt (extremities rubbed, joint splitting at foot of spine); housed in matching slipcase.

£1.500-2.000

US\$1,900-2,500 €1,800-2,300



θ309

[ROWLANDSON, THOMAS (1756-1827), ETCHER AND GEORGE MOUTARD WOODWARD (1760-1809), ARTIST]

Country Characters. London: Ackermann, [1799].

Remarkably crisp copy of Rowlandson's and Woodward's satirical illustrations depicting tradesmen of London. The depictions range from a barber to the more obscure professionals such as an exciseman. Each character depicted is accompanied by textual bubbles, satirizing their approach to their work. In a comically unprofessional manner the doctor, in his diagnosis of a rather irritable looking gentleman, proclaims 'Your pulse is in a better state seven or eight more Draughts will settle you'. Bobins IV, 1357; British Museum Satires 9482-87 (6 plates only).

Small quarto (275 x 220mm). 12 etchings by Rowlandson after Moutard, all coloured by a contemporary hand (very light marginal finger-soiling concentrated to plate 4, small marginal chip to plate 9). Original drab wrappers with printed yellow label to upper cover (wrappers mounted onto modern paper and the whole re-stitched, wear to the original wrappers); new dark brown cloth pamphlet case with paper label.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



WOODWARD, GEORGE MOUTARD (1765–1809) ARTIST, AND THOMAS ROWLANDSON (1756-1827), ENGRAVER

Matrimonial Comforts. London: Ackermann, [1799].

A rare and excellently preserved untrimmed suite of satirical etchings. A fine amateur watercolourist and caricaturist, George Moutard moved to London in 1792. From 1794 to 1807 he designed numerous caricatures which were engraved by fellow artists Isaac Cruikshank, Williams and others. Many of his works, such as the present suite, were etched by his close friend and constant drinking companion, Thomas Rowlandson. Known as 'Mustard George', George Moutard Woodward was the originator of such famous satirical creations as 'General Discontent'; and is often credited with the invention of the modern form of comic strip. Bobins IV, 1356; British Museum Satires 9622-27 (6 plates only).

Small quarto (276 x 213mm). 8 etchings coloured by a contemporary hand, untrimmed (very light spotting). Stitched in original buff wrappers with printed yellow label on upper cover (faint spotting concentrated on back cover); housed in new dark brown cloth pamphlet case with paper label.

£5,000-8,000 US\$6,300-10,000

€5,900-9,300



[WOODWARD, GEORGE MOUTARD (1760-1809), ARTIST AND THOMAS ROWLANDSON (1756-1827), ENGRAVER]

[Horse Accomplishments. London: R. Ackermann, 1799.]

Scarce suite of Woodward and Rowlandson's caricatures of horses and their riders. Each plate satirizes a different profession: the 'devout' horse on its knees 'constantly worshipping something or Other!' and the 'political horse' poking its nose into other peoples' business. Abbey *Life* 397; Bobins III, 1203; Grolier Club Catalogue no.54; Prideaux, p.350.

Oblong quarto (283 x 343mm). 12 aquatint plates, coloured by a contemporary hand, after Woodward, engraved by Rowlandson with Ackermann imprint, mounted onto thick paper stock (repaired chip to corner of plates 2 and 4, plate 9 also with restored marginal tear, repaired chip to plate 11 affecting the Rowlandson signature and repaired tear to plate 12 affecting the caption). Modern dust red crushed morocco, dark green morocco title label.

£4,000-6,000 U\$\$5,100-7,600 €4,700-7,000



WOODWARD, GEORGE MOUTARD (1760-1809) AND THOMAS ROWLANDSON (1756-1827)

Le Brun Travested. Or Caricatures of the Passions. London: R. Ackerman, 1800.

A satire, beautifully coloured, very rarely found complete, of the Conférence sur 'Expression Générale et Particulière (1668) by Charles Le Brun (1619-1690). Le Brun was convinced that the passions of the soul measurably affected the muscles of the face and thus prescribed the models on which artists should construct the facial composition of their subjects, his book consisting of a collection of the various facial expressions. Woodward and Rowlandson replicate many of Le Brun's facial expressions but with a comical twist. Thus, plate number 3 'Admiration' depicts a young lad staring intently through a window at a woman carrying a large plum pudding and the caption reads 'Various are the ways this Passion might be depicted, in this Delineation the subjects chosen are simple - a Hungry Boy - and a Plumb Pudding.' No text as issued. Bobins IV, 1358; British Museum Satires 9628-9632; Grolier Club, Rowlandson 56; William A. Gordon BC-44.

Quarto (341 x 294mm). Printed in brown and etched throughout, Etched title and 19 etched plates by Thomas Rowlandson after Woodward, all coloured by a contemporary hand and each plate mounted on stubs (all plates trimmed in lower margin, just touching lettering on plate 8). Later blue wrappers, folding blue cloth clamshell case. *Provenance*: Dr. W Schumacher (small ink stamp on verso of plates).

£3,000-5,000 US\$3,800-6,300

€3,600-5,800



ROWLANDSON, THOMAS (1756-1827)]

[Masqueronians. London: R. Ackermann, 1800.]

'Six plates designed and etched in Thomas Rowlandson's boldest and most spirited style, and finished and coloured in almost exact imitation of the original drawings' (Grego). Thomas Rowlandson was an English artist and caricaturist famed for his social observations and political satire. In this present work, produced by the great print publisher Rudolph Ackermann, a suite of six plates, displaying a total of 18 characters, satires various 'English' social types. These include such figures as an undertaker; barber; flower girl; lawyer; soldier; fish-monger; street vendor; doctor; nun; pub owner; fashionable lady; philosopher; fox hunter and writer. Whilst colour-printed books depicting tradesmen were commonplace in the early 19th century, here we see Rowlandson's singularity in his treatment of the subject emblematically as social satire, the wares or tools of the trade worn as garlands. Bobins IV, 1252; Gee 19.

Oblong folio (315 x 470mm). 6 etchings, each with three portraits, all coloured by a contemporary hand, stitched to left margin as issued (leaves lightly finger-soiled, scattered spotting, heavier on plates 3 and 4). Loosely housed in modern red quarter morocco with gilt lettering to spine, with red marbled paper case.

£4,000-6,000 U\$\$5,100-7,500 €4,700-7,000

M'CRINGER, JOEL, [JAMES BRYDGES WILLYAMS] (1772-1820) ARTIST AND AUTHOR, ROWLANDSON, THOMAS (1756-1827), ETCHER

A Compendious Treatise on Modern Education. London: J. Smeeton, 1802.

Exceedingly rare and charming suite of plates satirizing institutional education. OCLC records only four copies in libraries and institutions worldwide, all in the USA: Yale, Harvard, Princeton, and Southwestern University. The titlepage introduces a set of prints that Rowlandson etched after drawings by James Brydges Willyams, who also supplied the supporting text using the pseudonym Joel McCringer. Rowlandson's use of delicate linework does not detract from the dark humour that characterizes these compositions, the work arguing that schooling does nothing to educate self-control, knowledge, or empathy. Boys are seen injuring animals in a perverse pursuit of fun, teens are drinking, and young men are carousing and gambling. Many of the images directly respond to the topics explored by Hogarth in his print series Stages of Cruelty and A Modern Midnight Conversation. Bobins II, 717; Falk p.213; Grego II, p.41.

Oblong quarto (270 x 355mm). 8 contemporary hand-coloured etched plates (title page loose, chip to first leaf of letterpress, marginal staining and minor finger-soiling throughout, light offsetting onto letterpress, not obscuring text). Contemporary boards (rebacked, extremities rubbed, front hinge cracking and whole shaken and coming loose); in modern green cloth folder, red morocco gilt label on front cover (rubbed, joints splitting). *Provenance*: Ogden Goelet (1851-1897, American heir, businessman and yachtsman, high society character of the New York Gilded Age; bookplate).

£1,000-1,500

US\$1,300-1,900 €1,200-1,800



θ315

ROWLANDSON, THOMAS (1757-1827)

Miseries of Human Life. [London]: R. Ackerman, 1808 (plates watermarked 1823-1824).

Fine copy of Rowlandson's beloved series of satirical prints including the very rare plate 40 'Pall Mall', with most copies re-placing this with 'The Chiropodist' (Abbey). In 1806 James Beresford (1764-1840) wrote *The Miseries of Human Life*. The book was an instant hit, quickly becoming a beloved classic in the world of satirical literature. Using a witty exchange between two crotchety old men, the novel humorously delves into the everyday struggles, indignities, and annoyances

of human existence. Thomas Rowlandson - among other artists - was inspired to adapt it into pictorial print. In 1808, luxury print dealer Rudolph Ackermann hand-picked 50 of Rowlandson's etchings to be included in a new edition of *Miseries*. The characters and their dismal situations depicted are both taken directly from Beresford's text and devised by Rowlandson himself. The cast of characters and range of settings became recurring themes in his later works. 3 examples of these later iterations of the *Miseries* series are inserted at the rear of the present publication. They are: Miseries of the Country; Miseries of Human Life and Miseries of London. Abbey *Life* 317; Bobins IV, 1353; Grego, pp.119-124, 284.

Quarto (259 x 202mm). Engraved pictorial title and 49 plates, extra-illustrated with an additional three engraved plates from similar series by Rowlandson, *circa* 1815, title and all plates coloured by a contemporary hand, plates cut down and mounted onto old paper stock (offsetting and marginal finger-soiling). Full blue morocco by Bayntun Riviere for Denis Collins, covers ruled in gilt and with gilt pictorial decoration to front cover, housed in modern brown clamshell box with original printed green paper label pasted onto front (paper label rubbed, two letters 'ES' of the title reinforced in manuscript). Provenance: Denis Collins (d. 2015; binding, sale Bonhams 16 March 2016, lot 97).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





[ROWLANDSON, THOMAS (1756-1827)]

Tegg's Complete Collection of Caricatures relative to Mrs Clarke and the circumstances arising from the investigation of the conduct of His Royal Highness the Duke of York before the House of Commons 1809. London: Thomas Tegg, 1809.

First edition, finely hand-coloured, of this series of caricatures in which Rowlandson irreverently mocks the royal household promoting calls for parliamentary reform to reduce corruption in the sale of offices. The public scandal was caused by the revelations of Mary Anne Clarke (1776-1852), mistress of George Ill's favourite son, Prince Frederick, Duke of York and Albany. Whilst the Duke of York's mistress, Clarke had been involved in the sale of army commissions through her influence on the Duke of York. Their affair had ended in 1805, but in order to ensure Clarke's silence York had been paying her an annual pension. He ceased to do so in 1808 and in retaliation Clarke threatened to publish her memoirs on the subject. As rumours circulated and were promoted in the public domain by journalists, satirists and caricaturists, Gwyllim Lloyd Wardle [one of Clarke's other lovers] instigated an open inquiry in the House of Commons on the Duke of York's behaviour, and the Duke of York was forced to resign his commission as head of the British Army. Bobins IV, 1354.

Oblong folio (267 x 405mm). Engraved frontispiece by Bate, title and 54 engraved plates, both coloured by a contemporary hand, after Rowlandson (including pictorial title) 2 additional contemporary hand-coloured engraved portraits of Mrs Clarke, a third additional plate of 'Mrs Cary another York Beauty' by Bate, a letterpress broadside 'Royal Chronicle of Cuckoldum' tipped-in at end, contemporary newspaper cuttings laid down in a few margins and on verso of 1 plate, gilt crowned monogramed 'W' stamped in lower margin of title (minor marginal soiling in places). Modern blue morocco with red morocco lettering piece on upper cover, bound for Denis Collins by Jill Prole, in a modern blue-cloth clam-shell box. *Provenance*: Denis Collins (1948-2015; sold Bonhams 16 March 2016, lot 92).

HOGARTH, WILLIAM (1697-1764)

Hogarth Restored. The Whole Works ... now re-engraved by Thomas Cook. London: John Stockdale, John Walker and G. Robinson, 1812

'One of the most splendid of Regency colour books' (Abbey). 'A valuable collection, as many of Hogarth's prints were of great rarity, and had not been made public before' (ODNB). It contains Hogarth's works, including his celebrated series 'A Harlot's Progress', 'A Rake's Progress', and 'Marriage à la Mode', and influential prints such as Gin Lane. For Cook's 1802 edition containing 91 plates, cf. Brunet III, 250; Lowndes p. 1081. Abbey Life 204; Bobins IV, 1342.

Folio (564 x 418mm). Engraved portrait frontispiece and 107 (of 109) engraved plates, coloured by a contemporary hand, on 92 sheets (lacking untitled plates 'Before' and 'After' [nos. 53 and 54 in Abbey], one folding plate with short repaired tear, caption just shaved on one or two plates, a little spotting on text leaves). 19th-century half red morocco, gilt spine, marbled sides and edges (rubbed). *Provenance*: Albert Cay, gift inscription from his aunt, Barbara Liddell, 16 Feb. 1842 — Malacrida (armorial bookplate).

£4.000-6.000

US\$5,100-7,500 €4,700-7,000



θ318

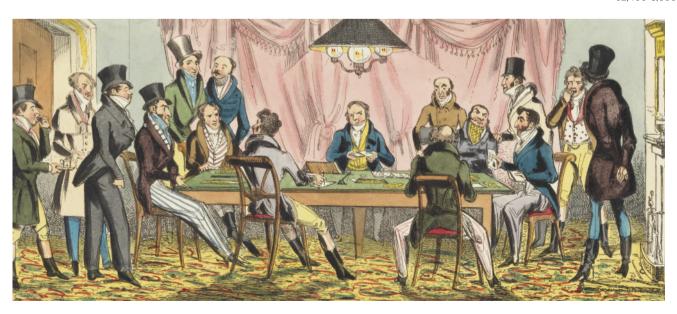
ALKEN, HENRY THOMAS (1785-1851)

[Fashion and Folly. Or the Buck's Pilgrimage. London: William Sams, 1822.]

A highly colourful panorama, here in book form, illustrating the London adventures of Lubin with his friend Dashall. The well-off Lubin is seen leaving his country seat for London, and experiencing scenes of high and low life. Their disregard for the expense is such that the two friends are eventually surprised by a bailiff and end up in a debtor's prison with ample time to reflect on their empty pockets and ill health. Abbey *Life* 487; Bobins IV, 1296.

Aquatint panorama after Alken, coloured by a contemporary hand, consisting of 24 scenes, one double-folding (folding sheet 125 x 700mm., others 125 x 245mm), letterpress verses below, mounted one to a page in oblong octavo format (178 x 302mm) (some spotting to mounts). Late 19th-century green half morocco and marbled boards, morocco title label on cover (lightly rubbed, recased with new endpapers). *Provenance*: Le Vivier Library (Christie's South Kensington, 30 October 2012. lot 35).

£2,000-3,000 U\$\$2,600-3,800 €2,400-3,500





CRUIKSHANK, GEORGE (1792), ISAAC ROBERT CRUIKSHANK (1789-1856), AND THEODORE LANE (1800-1828)

The Attorney-General's Charges against The Late Queen, Brought Forward in the House of Peers, on Saturday, August 19, 1820, Illustrated with Fifty Coloured Engravings. London: printed by G. Humphrey, [1821].

First edition, a fine well margined copy, of this series of devastating caricatures directed against the British monarchy, including the republication of the charges brought by the Attorney-General, Robert, Baron Gifford (1779-1826), against Queen Caroline and in support of the Pains and Penalties Bill of 1820 by which George IV, who had only just inherited the throne in 1820 and who hated his wife sought to remove her title and dissolve their marriage. The volume begins with a view of Humphrey's shop-window where 42 of these prints are on view. The focus of these caricatures is Caroline of Brunswick (1768-1821) and her alleged affair with Bartolommeo Bergami. She renamed him Pergami (as being more aristocratic), and appointed him Grand Master of the Order of St Caroline. Queen Caroline, on the whole, elicited a great deal of public support and as a result the Bill had to be subsequently abandoned. However the following year, in July 1821, Caroline was barred from the coronation, fell ill, and died three weeks later. After the fall of Napoleon in 1815, George Cruikshank's attention was largely turned towards highlighting the decadence of Britain's Regency monarchy which was epitomised by George IV while still the Prince Regent. In this collection six of the plates are by George or Isaac Robert Cruikshank or both, the remainder are by Theodore Lane (1800-1828), a painter and engraver who frequently worked on sporting material, especially in partnership with Pierce Egan. British Museum Satires 14206.

Folio (474 x 330mm). Engraved frontispiece and 49 engraved plates, all with wide margins, title and plates coloured by a contemporary hand, the 'Armorial Bearings of the White Cat' tail-piece tipped-in to blank leaf at rear. Blue half morocco over marbled paper boards by Sangorski & Sutcliffe, spine gilt in compartments with raised bands and gilt edges.

£4,000-6,000 U\$\$5,100-7,600

€4,700-7,000

EGERTON, DANIEL THOMAS (1797-1842)

The Necessary Qualifications of a Man of Fashion. London: Thomas M'Lean, 1823 [watermarked 1824].

Rare first edition, each plate illustrates some essential quality of a fashionable beau, with the legends providing ironic commentary on the foibles of the time. Eggerton, a landscape painter, was one of the original members of the Society of British Artists. In his latter years he travelled much of the Americas, gaining fame for his depictions of Mexican culture and society. His life ultimately ended in tragedy and the artist was murdered in Mexico in 1842. Abbey Life 286; Bobins II, 642; Tooley 204.

Oblong folio (256 x 347mm). Letterpress title and 12 engraved plates coloured by a contemporary hand, titles at top of plates with engraved descriptive letterpress at foot (light scattered spotting). Brown half polished calf, marbled sides, spine with red morocco label, ruled and lettered in gilt (extremities rubbed, upper joint splitting and front cover almost detached).

£2.000-3.000

US\$2,600-3,800 €2,400-3,500



θ321

DIGHTON, RICHARD (1795-1880)

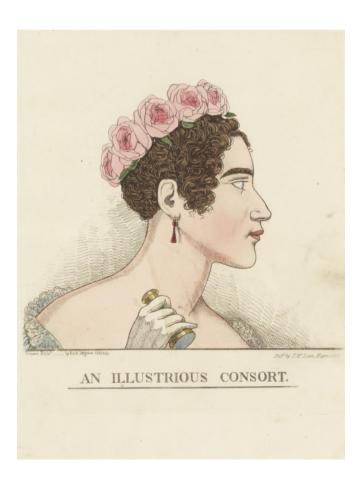
Characters at the West End of Town. London: Thomas M'Lean, Repository of Wit and Humour, 1825.

A rare set of caricatures of West End characters, amusingly drawn and finely hand-coloured, caricaturing various figures of British society, including the Persian Ambassador. Richard Dighton was best known for his numerous portraits of City and West End characters. Apprenticed in his father Robert Dighton's studio, he continued with the production of full-length, profile etchings. He began his extensive series of City and West End characters in 1817, publishing over one hundred etchings during the next ten years. Bobins III, 852; Tooley 181.

Folio (357 x 256mm). Letterpress title, 40 engraved plates, coloured by a contemporary hand, on Whatman paper dated 1824 (closed marginal tear in plate 4, mostly marginal thumb marks to lower outer corners, occasional soiling). Rebound in handsome period style dark-red straight grained blind and gilt tooled morocco; original red morocco label on front cover.

£4,000-6,000

US\$5,100-7,600 €4,700-7,000





BRAYLEY, EDWARD WEDLAKE (1773-1854), AUTHOR, AND DANIEL HAVELL (1785-1826), ARTIST

Historical and Descriptive Accounts of the Theatres of London. London: J. Moyles for J. Taylor, 1826 [but 1827].

Rare at auction, with plates and descriptive, anecdotal and historical text on all of the most famous London theatres of the time, including some, such as Asley's Royal Amphitheatre, that no longer stand today. Abbey *Scenery* 227; Bobins II. 620.

Quarto (295 x 235mm). 14 aquatint plates coloured by a contemporary hand and 2 ground plans (occasional spotting heavier to the margins). Original brown cloth boards, with paper label on upper spine (extremities rubbed, heavier to spine, label worn).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



θ323

HEATH, WILLIAM (1795-1840)

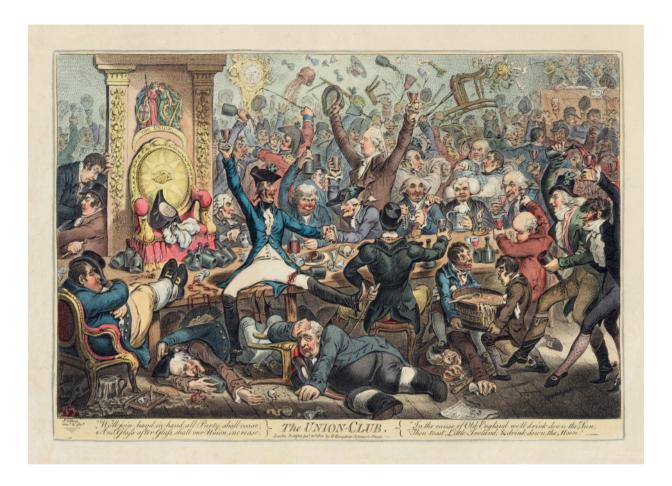
Theatrical Characters. London: Thomas M'Lean, 1829.

Very rare first edition, first impression in publisher's original wrappers. Only five copies in institutional holdings worldwide: Harvard, National Library of Ireland, National Art Library, Victoria & Albert Museum and the British Library. William Heath, caricaturist and illustrator, was predominately occupied with the illustration of books, mostly on military themes. However, with the decline in demand for such publications in the 1820s Heath began to once again produce satirical caricatures, a talent for which he acquired in his youth, publishing his first satirical prints in 1809 at the age of only fourteen. In this present suite of prints Heath brilliantly satirizes contemporary British political figures as members of a theatrical company, asserting a damming critique on both the Parliament and Palace. Bobins IV, 1341; BM Satires 15895-15904; Hardie, p.158.

Large folio (411 x 293mm). 10 etchings coloured by a contemporary hand (very light offsetting, tiny marginal tear to plate 10). Original tan wrappers printed in black, publisher's ads printed on rear wrapper (strengthened with navy blue cloth back strip, wrappers slightly soiled); housed in a black felt-line cloth clamshell case, spine lettered in gilt.

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



GILLRAY, JAMES (1756-1815)

The Genuine Works of James Gillray, engraved by himself, in two volumes. London: Thomas M'Lean, 1830. [With:] – Illustrative Description of the Genuine Works of Mr. James Gillray. London: Thomas M'Lean, 1830.

First edition, fully hand-coloured, of this monumental second attempt at a definitive collection of the works of James Gillray, the leading caricaturist of the late eighteenth century and an artist of outstanding inventiveness. The father of the political cartoon, Gilray used his sharp eye for humour and wicked draughtsmanship to produce some of the greatest political satire in history. 'Gillray was the artist who introduced wit (as opposed to humour) into English caricature ... Caricature existed in Europe, but to no significant extent; the main conditions which favoured the growth of political caricature -- freedom of expression, party faction, and a sizeable market -- were to be found only in England' (ODNB). The two works were published by Thomas McLean in 1830, fifteen years after the artist's tragic death, and are today rarely found complete or together. The Illustrative Description, which acts as the key to the folio vols, is usually found as one volume only, was a limited edition of only 100 copies: a printed 'Note' usually pasted in on the title-page explained that the high price of the 'Key was owing to the fact that only 100 copies were printed for sale at great expense of time and research'. Bobins V, 1615; Brunet II, 1600; Lowndes III, 894.

Together forming a set of 4 volumes, comprising: *Genuine Works*: 2 volumes, large folio (572 x 418mm). Title pages with woodcut vignettes, portrait frontispiece in vol. 1, and 576 (of 583, as called for in the *Illustrative Description*) engraved plates coloured by a contemporary hand and mostly printed double-sided with multiple plates on each sheet, one double-page plate (light scattered spotting, very occasional, marginal, soiling, a few plates trimmed in upper margin); *Illustrative Description*: 2 volumes, octavo (260 x 175mm) (light spotting, heavier at ends). Contemporary half red morocco over olive water-pattern cloth boards, spines with gilt ruled raised bands, titles lettered in gilt, gilt edges (rebacked with original spines laid down, expert restoration to joints of folio vols., a little rubbed at extremities). *Provenance*: John Louis Ketterlinus, (1852-1932, owner of the Philadelphia-based Ketterlinus Printing House, later Ketterlinus Lithographic Manufacturing Company; bookplate).



HEATH, HENRY (1795-1840)

Heath's Oddities. London: W. Spooner, [c. 1830].

The Schwerdt copy of this scare series with three of the original watercolours by Heath. The satirical plates depict both social and sporting scenes. Bobins IV, 1340; Schwerdt I, 236 (another copy).

Quarto (298 x 237mm). Lithographic title and 38 lithographic plates, title and plates coloured by a contemporary hand. Extra-illustrated with three original watercolours for plates 14, 32 and 35, facing on an inserted leaf and each with manuscript caption pasted beneath. Late 19th-century green morocco gilt by Riviere and Son, inner dentelles richly gilt, modern slipcase (spine slightly sunned, joints slightly rubbed). *Provenance*: C.F.G.R. Schwerdt (bookplate; his sale Sotheby's London, 10 July 1939, lot 1515) — Joel Spitz (bookplate; sold in these rooms 27 May 2015, lot 59).

£5.000-8.000

US\$6,300-10,000 €5,900-9,300



JOHNSON, HENRY TORRENS (FL. 1830S)

The Gambler's Progress, Illustrated in Fourteen Designs. London: Dickinson Bros., [n.d. but c. 1835].

Extremely rare first edition of this suite of hand-coloured lithographs with its original wrappers. Johnson's curious moral tale of the downward progression of the gambler from his mis-spent youth to the Mad House – a slightly macabre picture story of gambling addiction and the downward spiral it induces – is told with verve in these lithographs. This appears to be Johnson's only work – he is not recorded in *Dictionary of British book illustrators 1800-1914*. Very rare, this copy only recorded at auction (RBH). No copy in the British Library, and we can only trace one copy in libraries, at the Bodleian. Bobins IV, 1343.

Oblong quarto (335 x 420mm). One leaf of letterpress descriptions, 14 lithographed plates coloured by a contemporary hand, each surmounted with demonic head-pieces (plates spotted, small marginal tears restored, plate 12 with tear extending from lower margin just into image). Original cloth-backed printed buff wrappers (worn and rubbed with small tears to edges and some small loss, repaired at spine). In folding cloth box. *Provenance*: Duke of Gloucester (bookplate; sold in these rooms, 26-27 January 2006, part lot 690) — Le Vivier Library (sold Christie's South Kensington 30 October 2012, lot 291).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500





[NEWHOUSE, CHARLES B. (C.1805-1877), ARTIST, RICHARD G. REEVE (C.1780-1835), ENGRAVER]

[Scenes on the Road. London: T. M'Lean, 1834-35.]

Wide-margined example of this rare coaching series. The delightful suite of plates includes a charming and whimsical Christmas scene depicting a coach buried in the snow, the caption explaining 'we shall never get thro this unless they come and dig us out' (pl. 6). Abbey *Life* 406; Bobins II, 784; Siltzer, p.192 (listing the publisher, perhaps incorrectly, as Watson); Tooley 345.

Oblong folio (283 x 391mm). 18 aquatint plates, coloured by a contemporary hand and heightened with gum arabic, 6 plates engraved by R.G. Reeve, all plates marked C.B. Newhouse and bear M'Lean's imprint (finger-soiling mostly confined to margins, short split at foot of gutter affecting a number of plates but without loss). Original green cloth, with gilt title to upper cover and decoration in blind (extremities lightly rubbed).

£2,000-3,000

US\$2,600-3,800 €2,400-3,500



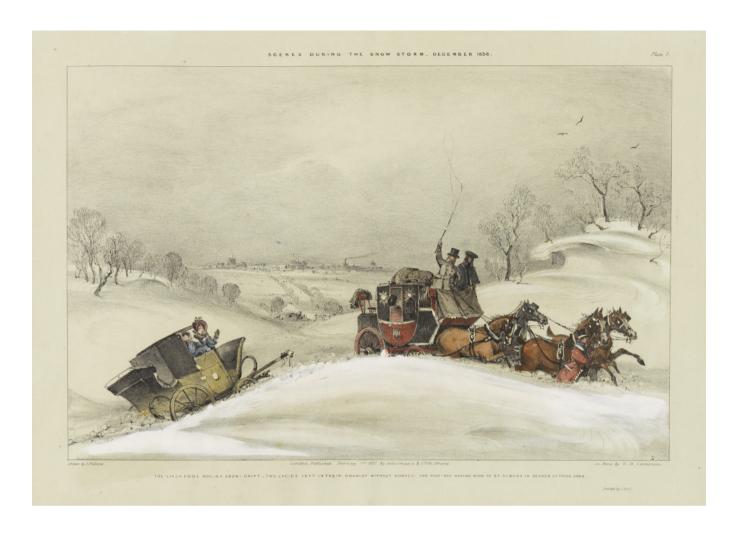
ALKEN, HENRY THOMAS (1785-1851)

[Coaching Scenes, Winter of 1836-7. London: R. Havell, 1837, plates watermarked 1836.]

Rare and crisp copy of Alken's suite of prints depicting one of England's most severe winters. The weather of 1836 was particularly punishing, a fact reflected in Alken's compositions that transform England's countryside into a Baltic landscape, with carriages hyperbolically drowning in white oceans of snow. The Times wrote of this Winter 'Never before were the London Mails stopped for a whole night within a few miles of the Metropolis' (The Times, 1836). These snowdrifts extended out into the countryside and reports of the drifts and hollows recorded their depth to be anything from twelve to forty feet. Alken presents the snowy disarray in the same fashion as that of his sporting pictures. He transforms the coach scenes into a British sporting game in which coach divers, alongside their startled passengers, tackle the weather much like the huntsmen would charge over the torrid land of a country estate. Bobins II, 762; Siltzer, p.63.

Oblong quarto (297×393 mm). Printed on Whatman 'Bruce' paper, 6 aquatints coloured by a contemporary hand (repaired tear to plate 2 transecting title and publishing line, tiny restored chip to the bottom of plate 6). Modern maroon half morocco and marbled paper with gilt lettering to spine and cover.

£3,000-5,000 U\$\$3,800-6,300 €3,600-5,800



POLLARD, JAMES (1797-1867)

Scenes during the Snow Storm, December 1836. London: Ackermann & Co., 1 February 1836.

A scarce series commemorating the exceptionally severe snow of December 1836. The Spectator reported that 'snow continued to fall without intermission' from Friday to Monday night when 'it had spread over the greater part of the country in all directions'. The plates, which portray marooned coaches in a huge depth of snow, shivering humans and equally unhappy horses, are entitled: 'The Liverpool Mail in a Snow-Drift' - 'The Davenport Mail, assisted by Six Fresh Post-Horses, crossing the Downs near Amesbury' - 'The Birmingham Mail Fast in the Snow' - 'The Louth Mail Stopt by the Snow'. Bobins IV, 1406; Mellon/ Snelgrove 58; Siltzer, p.222.

Oblong folio (sheets 315 x 454mm). 4 lithographic plates, coloured by a contemporary hand and heightened with gum arabic, by G.B. Campion after Pollard. Original printed wrappers, front wrapper with title and imprint within white on black woodcut border, back wrapper with publisher's catalogue (this latter reinforced on fold, the whole recently cleaned and restored). Contained in a modern red three-quarter morocco portfolio over earlier red cloth, upper cover gilt-stamped with title and date (cloth stained). *Provenance*: Joel Spitz (bookplate on portfolio cover, stamp on verso of plates and on advertisement leaf; sold Christie's New York 8 December 2015, lot 196).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100



NEWHOUSE, CHARLES B. (C. 1805-1877)

The Roadsters Album. London: Messrs Fores, 1845.

A rare and bright copy in original cloth. A reissue of the first edition published by Watson in 1833 under the title *Incidents of Travelling*. To this edition, Fores added the magnificent pictorial title by Henry Alken (1785-1851). Spitz notes that the advertisements in coloured ink are 'found only in the earliest copies'. Charles Newhouse specialized in producing scenes of mail and stage coaching between 1830 to 1845. The present copy is an excellent example of Newhouse's work, these plates portray the speed associated with the open road, and the calamity or comedy that speed can bring about! Abbey *Life* 407; Bobins II, 785; Mellon/Snelgrove p.126; Siltzer, p.192 (Watson issue); Tooley 346.

Quarto $(380 \times 270 \, \text{mm})$. Aquatint title and 16 plates, title and plates coloured by a contemporary hand and heightened with gum arabic, 8pp. publisher's ads at rear printed in brown, blue, green and red (light spotting, some plates bound out of sequence, plate 1 reinforced along gutter margin with linen tape, plate 12 with short marginal repaired tear). Original brown cloth, the sides with foliate border in blind, the upper side lettered in gilt, yellow coated endpapers (extremities rubbed).

£2,500-3,500

US\$3,200-4,400 €3,000-4,100



ROWLANDSON, THOMAS (1756-1827), ARTIST AND JOHN C. HOTTEN (1832-1873), AUTHOR AND PUBLISHER

[Pretty Little Games for Young Ladies and Gentlemen. With pictures of good old English sports and pastimes. London: J.C. Hotten, 1845 but c. 1872.]

Extremely rare, only 100 copies printed and very few hand-coloured, this suite of erotic etchings by Rowlandson was published clandestinely by John Camden Hotten, who also wrote the obscene verse that accompanies the etchings. Thomas Rowlandson circulated his erotic engravings individually and on demand, only among a small circle of friends and collectors. Ashbee Centuria, pp. 346-354; Bobins IV, 1355; Gay-Lenmonnyer III, 845; Kearney 1607; Pisanus, *The Encyclopedia of Erotic Literature*, II, pp. 346-354.

Small quarto (226 x 170mm). 10 etchings by Rowlandson and coloured by a comtemporary hand, with 62pp. of letterpress, unbound in three gatherings as issued (very light spotting). Contemporary red cloth and red half morocco folder over marble boards folder (extremities lightly rubbed).

£4,000-6,000 U\$\$5,200-7,700 €4,700-7,000



ART & OTHER ILLUSTRATED WORKS (LOTS 333-337)

*332

ORME, EDWARD (1775-1848) PUBLISHER

The Battles of the British Army [With:] — [Naval Valour] [And:] — [Annals of the Regency]. London: Edward Orme, 1815 [and 1817].

Extremely rare patriotic souvenirs illustrating the naval and army victories of Britain and the chief architectural achievements during the Regency period. Each suite of circular plates are housed within bronze medallions, two embossed with the image of Admiral Lord Nelson on the front lid and image of Britannia on the reverse, the third with the bust of the Duke of Wellington adorning the front cover and an image of History writing down on a scroll the 'Record of British Valour' on the back lid. The two military suites celebrate some of Britain's most iconic victories including the Battle of Waterloo, Battle of the Nile and Storming of Algiers. Recorded in minute detail, Lord Nelson can be seen brandishing his sword, whilst Wellington is depicted in his famous military costume riding into battle on a rearing horse; these plates, despite their miniature size, capturing the victories of Britain in a highly patriotic and celebratory fashion. Much rarer still is the third suite, *Annals of the Regency* which was issued to commemorate the visit to London of Duke Nicholas, future Tsar Nicholas I of Russia. Each of the views depict different architectural innovations in London, which, as the descriptive letterpress on the plate 'Waterloo Palace' asserts, were all sites that the future Tsar was to visit during his trip. All three of these remarkable sets were published by Edward Orme, a British engraver and publisher, who in 1815 held the role of print seller in ordinary to King George III (1760-1820); a position he would retain into the reign of King George IV (120-130). Indeed, these present works are very much in keeping with the patriotic and royal themes that much of Orme's output tended towards and beautifully capture the splendour and power of the Regency period.

Three sets of circular aquatint plates, all coloured by a contemporary hand and with letterpress explanatory text pasted to versos, housed within bronze containers in the form of medallions (diameter 75mm), comprising: *The Battles of the British Army*, 13 hand-coloured aquatints, with two engraved title pages pasted to inside of bronze lids (the whole loose, concertina folds split without loss, scattered staining to text, most heavily affecting plate titled 'Battle of Busaco'); *Navel Valour*, 12 hand-coloured aquatints, joined in concertina form, with engraved compasses pasted to inside of bronze lids; *Annals of the Regency* with 12 hand-coloured aquatints, with engraved compass pasted to inside of bottom bronze lid (the whole loose, concertina folds split without loss, crease to 'Regency Park') All housed within modern custom brown cloth clamshell box with red felt interior. Abbey *Life* 466 and 469; Bobins II and IV, 376, 377 and 1458.

£3,000-5,000 US\$3,800-6,300

€3,600-5,800





θ **333**

HOLBEIN THE YOUNGER (1497-1543) - CHAMBERLAINE, JOHN (1745-1812; EDITOR) AND EDMUND LODGE (1756-1839).

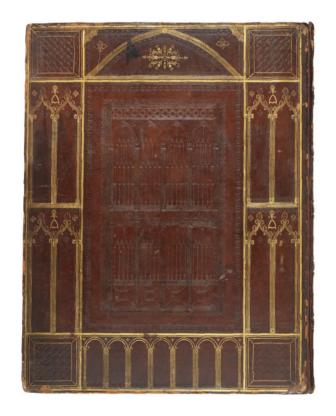
Imitations of Original Drawings by Hans Holbein in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. With Biographical Tracts. London: W. Bulmer & Co. for John Chamberlaine, 1792[-1800].

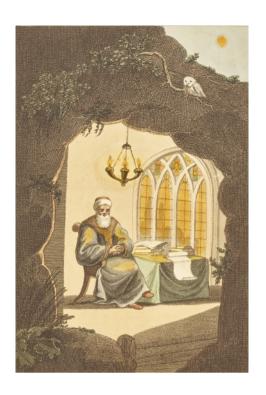
A magnificent example of colour printing in an elaborate Irish binding by George Mullen. 'This magnificent work is surely the finest example of English color printing.' (Ray). 'In every way a splendid book' (Abbey). The original drawings upon which these are based enjoyed varying fortunes before their rediscovery by Queen Caroline in a bureau of her closet at Kensington Palace and subsequent publication under the auspices of Chamberlaine, Keeper of George Ill's drawings, with biographical notices provided by Edmund Lodge. It was issued over the years 1792 to 1800 and the plates are known in several states. The present copy includes plates on pink paper, pink paper mounted on white sheets and a few on white paper. George Mullen was the most notable Irish binder of his day, working for the best Irish libraries, such as the Marquess of Sligo and, as here, Sir Compton Domvile, Irish MP and Governor of Dublin. George Mullen, jr. entered the business and was entrusted with the 1826 rebinding of the Book of Kells, which – according to usual practice – he washed, pressed and trimmed. Abbey Life 205; Bobins II, 667; Ray 19.

Folio (539 x 412mm). 84 stipple engravings printed in colours on 83 sheets, mostly by F. Bartolozzi after Holbein, on pink paper (26), pink paper mounted on white sheets (43),or, on white paper (14) (several white-paper plates and a few text leaves lightly spotted, a few captions shaved). Contemporary burgundy russia elaborately tooled in gilt and blind to a Cathedral design by George Mullen of Dublin, with his ticket on flyleaf, gilt spine directly lettered in second compartment, gilt turn-ins, gilt edges (somewhat worn, mostly at edges, rebacked preserving original backstrip). *Provenance*: Sir Compton Domvile (c.1775-1857; armorial bookplate).



US\$8,900-13,000 €8,200-12,000





θ334

ORME, EDWARD (1775-1848)

An Essay on Transparent Prints. London: J. G. Barnard, 1807.

A curious and beautiful book by the self-proclaimed inventor of transparencies. Dedicated to Queen Charlotte and her daughters, the volume presents Orme's experiments using varnishes to create prints on paper which appear transparent when held up to the light. The author gives detailed instructions for making 'paper panoramas', provides recipes to make oil varnish, and includes specimens of coloured paper dipped in that very varnish to create an effect of stained glass. Abbey *Life* 230; Bobins II, 697; Lowndes III, p.1731.

Folio (381 x 265mm). Half-title, text in English and French, four letterpress leaves of subscribers at end, ten plates coloured by a contemporary hand, including seven transparencies, six uncoloured plates including engraved title and plate at end, three uncoloured culs-de-lamps, and a page of coloured paper specimens each dipped in transparent varnish (lacking plate 17, 'The Cup of Delight', as called for in the List of Plates, as often with other copies, minor marginal spotting). Modern blue half morocco, gilt spine.

£1.000-1.500

US\$1,300-1,900 €1,200-1,800

θ335

ACKERMANN, RUDOLPH (1764-1834), PUBLISHER

The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics. London: R. Ackermann, 1809-1828.

First edition of Ackermann's influential, authoritative publication on taste and fashion: an extraordinarily ambitious project providing a contemporary pictorial record of social life in early nineteenth-century Europe, and one of Britain's earliest publications to use lithography. Issued in parts, each volume is devoted to series that include ladies' fashion, new developments in furniture designs or architecture, views of London emporiums and English country houses, foreign views of cities and countries, and, in the early issues, allegorical woodcuts with actual samples of British-made textiles and papers used in fashion and decoration. As a result of having been preserved in book form, these samples remain as fresh and unfaded as when they were first produced. The first series (until 1815) is an extraordinary document of the Napoleonic wars and French cultural influence on fashion and style in Regency England. The *Repository* also depicts for the first time in a magazine for the general public technological advances such as gas lamps, steamboats, and an early version of a bicycle. The illustrations provided Ackermann with much material which he republished in various subsequent works. John Buonarotti Papworth's *Select views of London* (1816), *Rural residences* (1818), and *Picturesque tour form Geneva to Milan* (1820), for example, all appeared for the first time in the *Repository*. Abbey *Life* 212; Bobins IV, 1316; Tooley pp.25-47.

3 series in 40 volumes, octavo (240 x 145mm). 1,491 plates, including engravings, lithographs, aquatints and woodcuts, the large majority contemporary hand-coloured, and 65 woodcuts containing 2 or more fabric or paper swatches (a generally clean and crisp copy, some variable offsetting and light spotting, some plates in series 3, vol. 12 cut close or into the plate area). Later red half morocco, gilt edges. *Provenance*: Gother Mann (1747-1830, army officer and military engineer; ownership inscriptions on titles of series 1, and possibly his pencil and pen annotations on some plates). Sold as a periodical, not subject to return.





θ**336**

WALTON, WILLIAM (FL. 1889)

Chefs-d'Oeuvre de l'Exposition Universelle de Paris, 1889. Philadelphia: George Barrie & Son, [1889].

One of only 500 copies of the Edition de Grand Luxe printed for sale. A souvenir of the *Exposition Universelle* held in Paris from 6 May to 31 October 1889. Bobins IV, 1478.

2 volumes, folio (466 x 340mm). Number 226 of 500 copies of the Edition de Grand Luxe, 50 plates in two states: sepia photogravures and coloured, numerous other illustrations in text. Contemporary brown morocco gilt, spines in compartments with raised bands gilt, gilt edges, embroidered silk endpapers (binding rubbed). *Provenance*: this set printed for subscriber Mrs Mary Hamilton Hoxie of Chicago.

£1,000-2,000

US\$1,300-2,500 €1,200-2,300

END OF SALE



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Terms of Use which are available on https://www.christies.com/ LiveBidding/OnlineTermsOfUse.aspx

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction, Bids must be placed Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**. we will sell the lot to the bidder whose written bid we received first.

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °•.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid:

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioner has accepted the successful bid in error, you must provide a written notice detailing your claim. within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioners** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £800,000, 21% on that part of the **hammer price** over £800,001 and up to and including £4500,000, and 15% of that part of the **hammer price** above £4,500,001. VAT will be added to the **buyer's premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds what can I reclaim?" section of VAT Swholes and Evaluation for further information. of 'VAT Symbols and Explanation' for further information.

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the buyer's premium. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes

due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For lots Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350.000.01 and 500.000

over 500,000, the lower of 0.25% and 12,500 euro

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auctio

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not

have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all man as set out above and, as far as the seller is allowed by law, an warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the

authenticity warranty are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the

first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the carsings on the security of the control of Cataloguing Practice. For example, use of the term 'ATTRIBUTED' TO...' in a Heading means that the lot is in Christle's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended

by any Saleroom Notice.

ne authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity warranty does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty, you must: (i) give us written notice of your claim within five years of the date

of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not ${\bf authentic.}$ If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale

Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you or us.

We will not, in any circumstances, be required to pay you more than
the purchase price nor will we be liable for any loss of profits or
business, loss of opportunity or value, expected savings or interest,
costs, damages, other damages or expenses.

(i) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title:

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject

(vi) defects stated in any condition report or announced at the time of sale.

To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at whi bought it in the same condition as at the time of sale, within 14 days of the date of the sale

(k) South East Asian Modern and Contemporary Art and Chinese

Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese

(I) Chinese, Japanese and Norean arretacts (excluding Uninese, Japanese and Korean Calligraphy, paintings, prints, drawings and jewellery). In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the Heading but also for information regarding date or period shown in UPPERCASE type in the second line of the catalogue description (the "Subheading"). Accordingly, all references to the Heading in paragraph E2 (b) = (a) above shall all references to the **Heading** in paragraph E2 (b) – (e) above sl be read as references to both the **Heading** and the **Subheading**. (e) above shall

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you

you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money

laundering, counter terrorist financing and sanctions laws; (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in

relation to the lot or otherwise do not, in whole or in part, facilitate

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

(i) the hammer price; and

(ii) the buyer's premium; and (iii) any amounts due under section D3 above: and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once to we will only accept payment from the registered budget. Office issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways: (i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EGGP 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment. (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions). (iv)Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque You must make cheques payable to Christie's, Cheques must be

from accounts in pounds sterling from a United Kingdom bank.
(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment.
All payments sent by post must be sent to: Christie's, Cashiers
Department, 8 King Street, St James's, London, SWIY 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi)we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law.

We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements.

However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that nyou ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase** price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_ london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority, it is your responsibility to determine and satisfy the export or import of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyer, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39.219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ¥ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale: or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE", condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any ${\bf lot.}$

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses,

I OTHER TERMS

OUR ARILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christle's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www. christies com

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of: (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer:

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture:

iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement. buyer's premium: the charge the buyer pays us along with the

catalogue description: the description of a lot in the catalogue for

the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and

other companies within its corporate group. condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two. **hammer price:** the amount of the highest bid the **auctioneer**

accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. Subheading: has the meaning given to it in paragraph E2.

ot: an item to be offered at auction (or two or more items to be

offered at auction as a group). other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it quarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

VATTERITIES. WHAT CAN THE CHAIM!			
Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No symbol	We will refund the VAT amount in the buyer's premium .	
	† and $lpha$	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	\star and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:
- a) have registered to bid with an address outside of the UK; and b) provide immediate proof of correct export out of the UK within the
- required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω lots. All other lots must be exported within 90 days of the sale.
- 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
- We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
- 5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
- 6. Private buyers who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
- 7. If you appoint Christie's Art
 Transport or one of our authorised
 shippers to arrange your export/
 shipping we will issue you with an
- export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
- If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
- 8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may
- become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
- 9. All reinvoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.
- If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

0

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.

•

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice. ¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

 † , *, Ω , α , \ddagger

See VAT Symbols and Explanation.

See Storage and Collection Page.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol A next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol onext to the **lot** number.

○ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °•.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

m Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol a. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.



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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
 dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user *Please email your documents to info@christies.com or provide them in person.*



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